



No 8050.364











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"ALLIANCE MUSICALE."

# GRAND METHOD

for the

8050.364

# BASSOON,

BY

# JANCOURT & BORDOGNY.

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8472



# PRINCIPLES OF MUSIC.

## ARTICLE I.

### OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts. I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

## ARTICLE II.

### OF NOTES AND LINES.

Music is written with seven figures called Notes, which are named after letters of the alphabet.

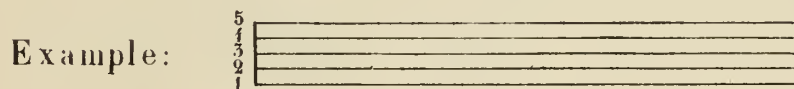
G, D, E, F, G, A, B.

The Italian equivalents, in use on the continent, are almost equally familiar to English minds.

Do, Re, Mi, Fa, Sol, La, Si

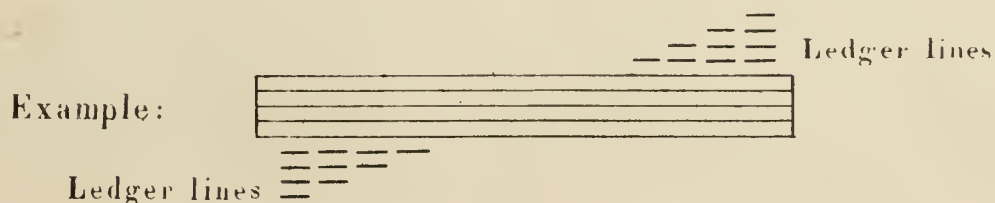
G, D, E, F, G, A, B.

These notes are placed upon five horizontal and parallel lines called the Staff or Stave,



The lines are counted upwards, the lowest being called the first line. These five lines contain four spaces in which notes are also placed. The spaces are counted the same as the lines the lowest being called the first space.






But when the instrument requires a greater compass than the stave, small lines called Ledger lines are added, under the stave for the lower notes, and over for the upper notes.



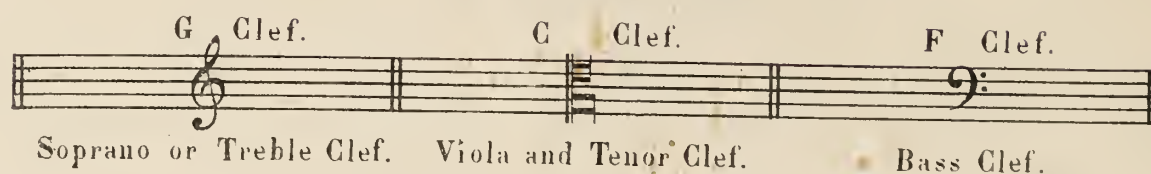


## ARTICLE III.

### OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef , the C Clef , sometimes written  or , and the F Clef  also written C:

These Clefs are familiarly known as:

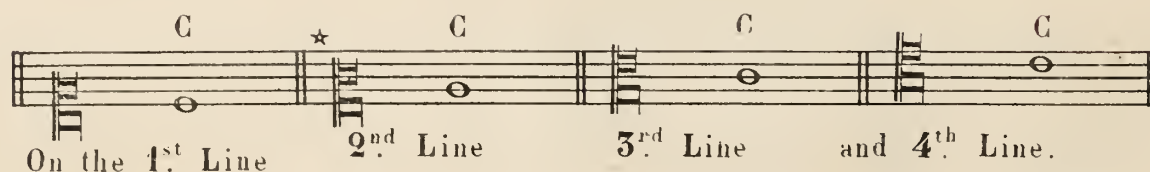


These Clefs are placed at the beginning of the staff upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes. But as all of them are not of equal use, those least required will be indicated by a star ★

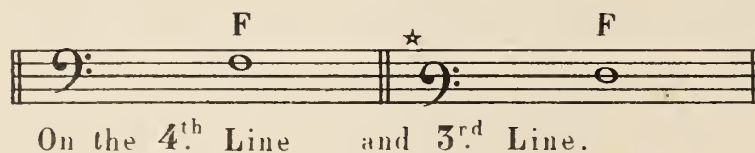
There are two different sorts of G or Treble Clefs placed thus:



Four different sorts of C or Tenor Clefs:



Two sorts of F or Bass Clefs:



The 3<sup>rd</sup> line Tenor Clef being especially used for the Alto-Viola every example will be given in that Clef. However it is very necessary to become familiar with the Treble G Clef on the second line and the Bass F Clef on the 4<sup>th</sup> line, as these Clefs are of frequent use in Alto Viola music, the Bass Clef being used in playing from Cello part when required.



## ARTICLE IV.

3

### OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Gamut or Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1<sup>st</sup> sound is employed to form the Octave or 8<sup>th</sup> degree of the Scale.

Example with the name of each degree.

1 <sup>st</sup> Degree.	2 <sup>nd</sup> Degree.	3 <sup>d</sup> Degree.	4 <sup>th</sup> Degree.	5 <sup>th</sup> Degree.	6 <sup>th</sup> Degree.	7 <sup>th</sup> Degree.	8 <sup>th</sup> Degree.
Tonic	Super Tonic.	Mediant.	Sub-Dominant.	Dominant.	Super-Dominant	Leading Note	octave
or					also	or sensible	
Key Note.					Sub-Mediant.	also Sub-Tonic.	

It is seen by the above example that each degree bears a name which is descriptive of itself. The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half note or half tone.)\*

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1<sup>st</sup> sound producing the octave or 8<sup>th</sup> note, as in the above example.

---

\* The explanation of the words tone and semitone is given in a special article with the different Chromatic Intervals.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a *Conjunct* or *Diatonic Interval* from whence it comes that the scale is called a *Diatonic scale* or *Scale by Conjunct Intervals*.

When two notes are farther apart from one another, the distance between them is called a *Disjunct Interval*.

For instance C-D, D-E or E-F are *Conjunct Intervals* because there is only an Interval of a second from C to D as well as from D to E or E to F.

C-E, C-F, C-G, etc. are *Disjunct Intervals* because the distance between them exceeds the interval of a second.

## ARTICLE V.

### 2. 1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees. Two notes placed on the same degree are called a *Unison* (see Ex:) Two notes placed, one on the 1<sup>st</sup> degree of the scale, and the other on the nearest degree (Line or Space) are called a *Second* or *Interval of a Second*.

On the 1<sup>st</sup> and the 3<sup>rd</sup> a *Third*.

» 4<sup>th</sup> a *Fourth*.

» 5<sup>th</sup> a *Fifth*.

» 6<sup>th</sup> a *Sixth*.

» 7<sup>th</sup> a *Seventh*.

» 8<sup>th</sup> an *Octave*.

» 9<sup>th</sup> a *Ninth*.

and so on to the 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>, etc etc.

and the same in descending.

### EXAMPLE

#### INTERVALS IN THE NATURAL ORDER.

Ascending.

	1	1	1	2	1	3	1	4	1	5	1	6	1	7	1	8
	Unison.		Second.		Third.		Fourth.		Fifth.		Sixth.		Seventh.		Octave.	
Descending.	8	8	8	7	8	6	8	5	8	4	8	3	8	2	8	1

## 2. 2° OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consists in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.



A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained. Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

## ARTICLE VI.

### OF THE SIGNS OF INTONATION.

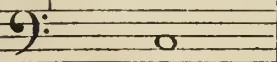
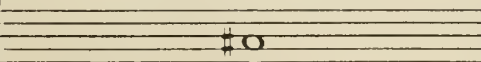
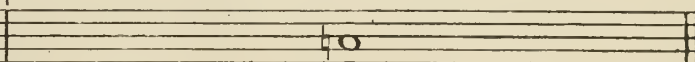
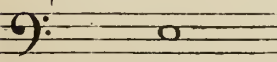
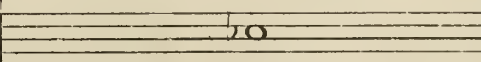
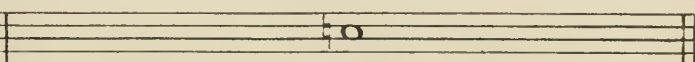
In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps # and Flats b which raise or lower by semitones the notes before which they are placed.

A note sharpened or flattened is called Augmented or Diminished. (The French simply call them altered notes.)

#### EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

SHARP	Double Sharp	FLAT	Double Flat	NATURAL (even sign)
#	x or x <sup>×</sup> or x <sup>×</sup>	b	bb	♮
Raises the note a Semitone.	Raises the note another Semitone above the one already raised by single #.	Lowers the note a Semitone.	Lowers the note another Semitone below the one already lowered by single b.	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

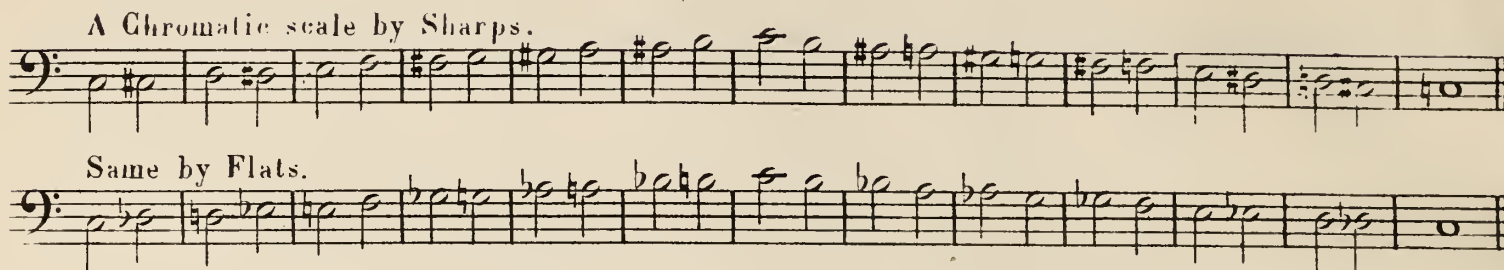
#### EXAMPLE.

NATURAL NOTE.	The same note raised a semitone by means of a Sharp.	The same Sharpened note lowered a semitone by means of a Natural.
		
NATURAL NOTE.	The same note Sharpened.	The same note restored to its natural tone.
		
NATURAL NOTE.	The same note Flattened.	The same note restored to its natural tone.



A scale which proceeds by intervals of semitones by means of Sharps or Flats, is called Chromatic Scale; (The Art: 8 will show the numeric order of the seven sharps and flats.)

EXAMPLE.



## ARTICLE VII.

### OF MODE.

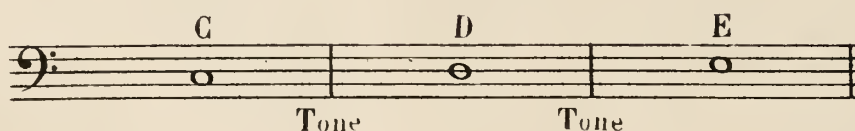
In the compass of the scale there are to be found both tones and semitones; this has given rise to the formation of what is called Mode.

Mode signifies the Union of the three principal sounds which form between themselves a Chord entirely Consonant called *perfect Chord* ( or *Common Chord*.) This chord is the base and constitution of all music

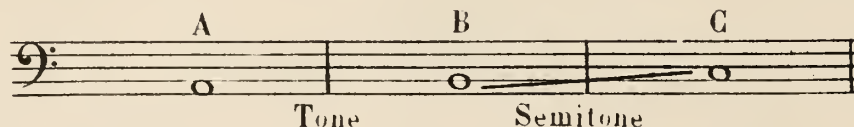
The three principal sounds which constitute the Mode are the Tonic or 1<sup>st</sup> Degree, the Mediant or 3<sup>rd</sup> Degree and the Dominant or 5<sup>th</sup> Degree. (See Art III Ex: of the Diatonic Scale.) By adding the Octave to these three sounds the Perfect or Common Chord is obtained.

There are two kinds of Mode, The Major Mode and the Minor Mode. It is always the 1<sup>st</sup> third of the Scale which characterises the Mode.

The Mode is Major when there are two full tones in any scal from the 1<sup>st</sup> to the 3<sup>rd</sup> Degree.



The Mode is Minor when there is only a tone and a semitone from the 1<sup>st</sup> to the 3<sup>rd</sup> Degree.



REMARK. It is seen that there are two sorts of Intervals of second or Conjunct Degrees in the scale. One is composed of 2 semitones or full tone (major second) and the other of only one semitone (minor second.) The minor second is to be known when the 1<sup>st</sup> note or degree is sharpened; or the second flattened producing the same sound in each case (These notes are called Enharmonic)

EXAMPLE.



The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key.

The Key of C Natural Major is the model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree:



The above Scale is the Diatonic Major Scale proceeding by tones and semitones. It will be seen that the semitones occur between the 3<sup>rd</sup> and 4<sup>th</sup> and the 7<sup>th</sup> and 8<sup>th</sup> Degrees of the Scale.

All the other intervals are whole tones making altogether (as mentioned in Art: IV) five tones and two semitones in the Diatonic Major Scale. It is most important to remember that the semitones occur between the 3<sup>rd</sup> and 4<sup>th</sup> and the 7<sup>th</sup> and 8<sup>th</sup> Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degree:



The Minor key is relative to the Major key.

A Minor key has the same signature as its relative Major key, and its scale commences on the 6<sup>th</sup> Degree of the Major scale thus bringing the 1<sup>st</sup> third of the Minor scale (a tone and a semitone.)

It will be seen in the preceeding Ex: of Minor Scale that the 1<sup>st</sup> semitone occurs between the 2<sup>nd</sup> and 3<sup>rd</sup> Degrees and the 2<sup>nd</sup> semitone, as in the Major comes between the 7<sup>th</sup> and 8<sup>th</sup> Degrees.

It will be found that in every Minor scale the 1<sup>st</sup> semitone comes in the first 3<sup>rd</sup>, whilst in the Major scale it comes in the first 4<sup>th</sup>.

In playing the Minor scale the notes sharpened in ascending become natural in descending.

#### EXAMPLE.



### IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6<sup>th</sup> Degree of the Major scale, which shows perfectly the 1<sup>st</sup> Minor third (one tone and a semitone) and by sharpening the 5<sup>th</sup> Degree of the said Major scale, which, thus sharpened, becomes its 7<sup>th</sup> Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale. By this means is formed a scale written as follows and much in use in the very old Style of Music.

*Degree.*

1 Distance. Tone, Semitone, Tone, Tone, Semitone,  $\text{Tone and } \frac{1}{2}$ , Semitone. Semitone,  $\text{Tone and } \frac{1}{2}$ , Semitone, Semitone, Tone, Tone, Semitone, Tone.

In this scale the note sharpened in ascending remains so in descending. Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

To obviate the difference which occurs between the 6<sup>th</sup> and 7<sup>th</sup> Degrees, it has been agreed to sharpen also the 4<sup>th</sup> Degree Major, which is the 6<sup>th</sup> Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1<sup>st</sup> semitone.

Observe that the 7<sup>th</sup> Degree is sharpened in every Minor Scale and that it is the 5<sup>th</sup> Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6<sup>th</sup> and 5<sup>th</sup> degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending. (Very imperfect Scale but we must accept what has been intimated by our Masters.)

## ARTICLE VIII.

### 2: 1<sup>o</sup> OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS & 7 FLATS.

7 SHARPS Their position on the Stave. Double Sharp; beginning another series of 7 and following the same order.

beginning another series of 7 and following the same order.

### 2: 2<sup>o</sup> EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4<sup>th</sup> degree of the key of G, and the six others from fifth to fifth in ascending order. The last placed on the clef always becomes the 7<sup>th</sup> Degree of the key which follows in the Major Mode, and the 2<sup>nd</sup> Degree of the tone which preceeds for the Minor Mode.



Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor.

EXAMPLE.

Major Keys	
G	D
A	E
B	F
C	
Minor Keys	
E	B
F	C
G	D
A	

Observe that the second sharp is not placed without the first, and so on with the others.

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order. The last placed on the clef always becomes the 4<sup>th</sup> Degree of the Major key and the 6<sup>th</sup> Degree of the Minor key. In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor

EXAMPLE.

Major Keys.	
F	B
E	A
D	G
C	
Minor Keys.	
D	G
C	F
B	E
A	

Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

## SPECIAL ARTICLE № 1.

### OF INTERVALS, TONES AND SEMITONES.

The tone is an interval composed of nine partial intervals called 'commas' or of two semitones one of which is Chromatic and the other Diatonic. The chromatic semitone is composed of five commas and always occurs between two notes of the same name. The diatonic semitone composed of four commas always occurs between two notes of different names.

EXAMPLE.

Chromatic Semitone.	Diatonic Semitone.	Chromatic Semitone.	Diatonic Semitone.
5 Commas	4 Commas	5 Commas	4 Commas

## SPECIAL ARTICLE No 2.

TABLE OF THE INVERSION OF ALL THE INTERVALS.

Intervals of Seconds being inverted become Sevenths.	Minor 2 <sup>nd</sup>  1 semitone.	Major 2 <sup>nd</sup>  1 tone.	Augmented 2 <sup>nd</sup>  1 tone and 1 semitone.	Intervals of Thirds being inverted become Sixths	Diminished 3 <sup>rd</sup>  2 semitones.	Minor 3 <sup>rd</sup>  1 tone and 1 semitone.	Major 3 <sup>rd</sup>  2 tones
	Major 7 <sup>th</sup>  5 tones and 1 semitone.	Minor 7 <sup>th</sup>  4 tones and 2 semitones.	Diminished 7 <sup>th</sup>  3 tones and 3 semitones.		Augmented 6 <sup>th</sup>  4 tones and 2 semitones.	Major 6 <sup>th</sup>  4 tones and 1 semitone.	Minor 6 <sup>th</sup>  3 tones and 2 semitones.
Fourths being inverted become Fifths	Diminished 4 <sup>th</sup>  1 tone and 2 semitones.	Perfect 4 <sup>th</sup>  2 tones and 1 semitone.	Augmented 4 <sup>th</sup>  2 tones and 2 semitones.	Fifths being inverted become Fourth.	Diminished 5 <sup>th</sup>  2 tones and 2 semitones.	Perfect 5 <sup>th</sup>  3 tones and 1 semitone.	Augmented 5 <sup>th</sup>  3 tones and 2 semitones.
	Augmented 5 <sup>th</sup>  3 tones and 2 semitones.	Perfect 5 <sup>th</sup>  3 tones and 1 semitone.	Diminished 5 <sup>th</sup>  2 tones and 2 semitones.		Augmented 4 <sup>th</sup>  3 tones.	Perfect 4 <sup>th</sup>  2 tones and 1 semitone.	Diminished 4 <sup>th</sup>  1 tone and 2 semitones.
Sixths being inverted become Thirds.	Minor 6 <sup>th</sup>  3 tones and 2 semitones.	Major 6 <sup>th</sup>  4 tones and 1 semitone.	Augmented 6 <sup>th</sup>  4 tones and 2 semitones.	Sevenths being inverted become Seconds.	Diminished 7 <sup>th</sup>  3 tones and 3 semitones.	Minor 7 <sup>th</sup>  4 tones and 2 semitones.	Major 7 <sup>th</sup>  5 tones and 1 semitone.
	Major 3 <sup>rd</sup>  2 tones.	Minor 3 <sup>rd</sup>  1 tone and 1 semitone.	Diminished 3 <sup>rd</sup>  2 semitones.		Augmented 2 <sup>nd</sup>  1 tone and 1 semitone.	Major 2 <sup>nd</sup>  1 tone.	Minor 2 <sup>nd</sup>  1 semitone.

It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted. Every Augmented interval becomes Diminished and every Diminished interval Augmented. The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

## ARTICLE IX.

## OF NOTES AND RESTS.

There are seven characters which determine the value of notes. It is from these characters that we learn to know and to measure the time to be given to each of the said notes.

There are also seven rests or silent notes which correspond exactly with the value of the notes.

## EXAMPLE OF THE SEVEN RESTS.

Semi breve	Minim	Crotchet	Quaver	Semi Quaver	Demi-semi Quaver	Semi-demi-semi Quaver
Bar rest.	Half bar rest.	Crotchet rest.	Quaver rest.	Semi Quaver rest.	Demi-semi Quaver rest.	Semi-demi-semi Quaver rest.
2	4	6	or 6	7	or 7	
Two Bars Rest.	Four Bars Rest.	Six Bars Rest.		Seven Bars Rest.		



## VALUE OF NOTES.

one Semi Breve or one Bar.

Semi Breve  
is the equivalent of  
2 Minims.....

or 4 Crotchets.....

or 8 Quavers.....

or 16 Semi quavers.....

or 32 Demi-semi quavers.  
or 64  
Semi-demi-semi quavers.

It is easy to see from the above table that the semi breve is equivalent to two minims or four crotchets etc, the minim to two crotchets etc: the crotchet to two quavers etc: and the quavers to two semiquavers etc. When several quavers, semi-quavers, etc: come together they must be joined as below.

## EXAMPLE OF CONTRACTIONS OR ABBREVIATIONS IN MUSICAL NOTATIONS

Semi breve    two    or four    or eight    or sixteen    or thirty two    or sixty four

Equal    Minims.    Crotchets.    Quavers.    Semi quavers.    Demi-semi quavers.    Semi-demi-semi quavers.

## ARTICLE X.

## OF THE DOT PLACED AFTER A NOTE

The dot serves to increase the preceeding note by half its value; consequently, a semi breve which equals two minims is equivalent to three when it is dotted; and so on for minims, crotchets, quavers etc. This applies equally to rests.

EXAMPLE.

*A Triplet* is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.

Sometimes the notes are divided into (5, 7, 9, etc.) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it (5, 7, 9) as in the above example.

etc:

## ARTICLE XI.

A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn across the stave and which are also called bars. Measures in their turn are divided into equal parts called beats.

There are three kinds of measures: that of four beats or Common time indicated by **C**, that of two beats indicated by **♩** or **2**, and that of three beats indicated by **3** or  $\frac{3}{4}$ .

### EXAMPLE OF SIMPLE TIMES.

Of four Beats, or Common time.      Of two Beats or Common time.

how to beat it 1 2 3 4      how to beat it 1 2 (alla Breve)

Of three Beats.

how to Beat it 1 2 3 or 1 2 3

From these measures are derived many others which are called Compound Times.

### EXAMPLE OF COMPOUND TIMES.

In twelve eight time, derived from that of four Beats.

12 times the eight part of a semi breve.

Derived from  
that of two Beats

In two four time.      In six eight time.      In six four time

Derived from  
that of three Beats.

In three eight time. In nine eight time.      In three two times.

There is also a measure composed of five times.

how to beat it 1 2 3 4 5

So written

In five four time.

(Observation concerning the  $\frac{6}{8}$  time.) When a slow Mov<sup>t</sup> has to be played in  $\frac{6}{8}$  time it is beaten differently.

how to beat it in a slow Mov<sup>t</sup>

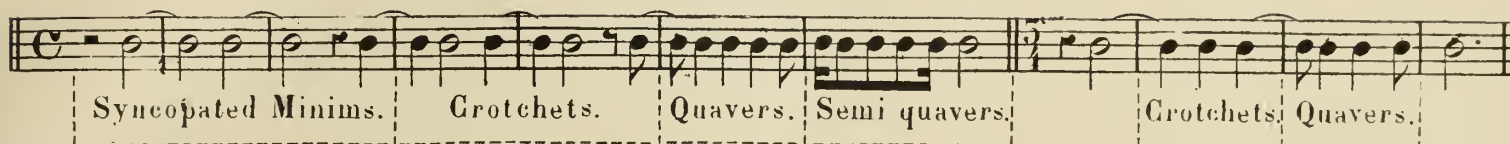
1 2 3 4 5 6      or      1 2 3 4 5 6

## ARTICLE XII.

### OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

#### EXAMPLE.



## ARTICLE XIII.

### OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different *parts* or *strains* are to be played

#### EXAMPLE.



Da Capo or D. C. means that the piece must be recommenced. This sign % means the same, and also refers back to a previous %.

## ARTICLE XIV.

A Pause is marked thus or . When this sign is found over a note its value or duration should be increased and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when, in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody. But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.




#### EXAMPLES.



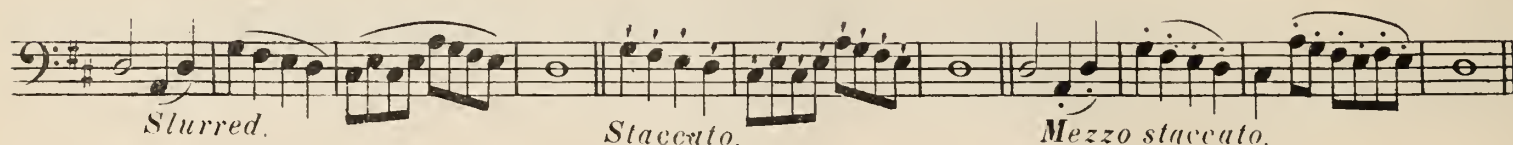


## ARTICLE XV.

### OF SLURRED AND DETACHED NOTES.




In order to render music more agreeable and less monotonous different signs are employed. This  called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow\*. When it occurs over two notes in unison they must be united as one note. This sign  called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each. This  called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

#### EXAMPLES



## ARTICLE XVI.

### OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed. This  shows that that the sound must be gradually increased, this  that it must be gradually diminished and this  that the sound must be increased as far as the middle and then diminished until the end. To show when to play softly the Italian words *Piano* and *Dolce* are employed. They are often abbreviated thus **P** or *Dol*. Very softly is marked **pp**. To show when to play loud the word *Forte* is used, and *Fortissimo* when to play very loud. These two words are abbreviated **f** and **ff**. To show the gradual increase of sound from soft to loud in a long passage the word *crescendo* abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words *Zmorzando* or *Diminuendo* abbreviated *Zmorz.* and *Dim.* The abbreviations *rf*, *sf*, *fz*, *sfz*, *fp* or even **f** over a single note are also employed as signs of expression; >, ^, v, indicate a marked accent on a single note and even on a Chord.

\* The word bow is borrowed from the Violin to give an exact idea of this expression.



## ARTICLE XVII.

### OF GRACE NOTES.

(PORTAMENTO OR APPOGGIATURA OR TURN.)

A Grace Note is a note smaller than the others, and placed more frequently before than after them. In the 1<sup>st</sup> instance its value is that of half the note which follows and in the 2<sup>nd</sup> it borrows its value from the note which preceeds. When several occur together either before or after, they are called a Grupetto or Turn ( $\infty$ ) and should be executed more briefly.

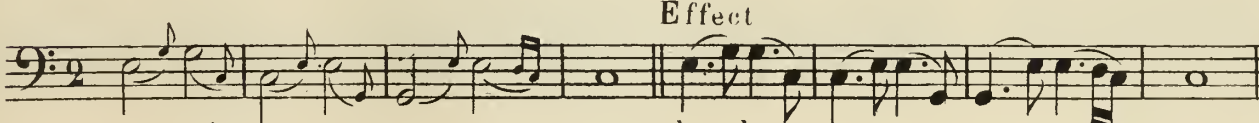
Sign used for a Turn with the lowest note made sharp ( $\sharp\infty$ )

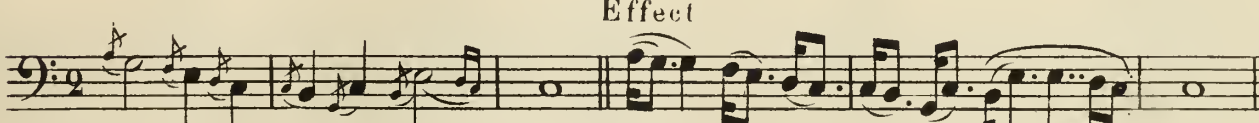
Sign used for a Turn with the highest note made flat ( $\flat\infty$ )

### EXAMPLES

#### EXAMPLES OF GRACE NOTES.

1<sup>st</sup> 

2<sup>nd</sup> 

3<sup>rd</sup> 

#### EXAMPLES OF TURN.



## ARTICLE XVIII.

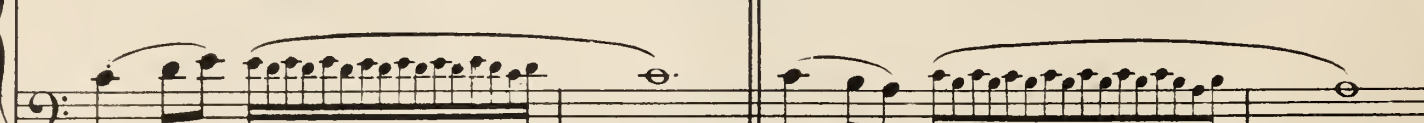
### OF THE SHAKE OR TRILL.

The Shake or Trill is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode. It is marked by a little cross + or by *tr* which is an abbreviation of the word Trill. There are several ways of employing Shakes, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated:

#### EXAMPLES.

<p>as written. <math>\frac{+}{2}</math></p> 	<p><i>tr</i></p> 	<p><i>tr</i></p> 	<p><i>tr</i></p> 
<p>Simple, without preparation or termination.</p>		<p>Terminated but not prepared.</p>	
<p>Effect.</p> 			
<p>as played Major</p>	<p>Minor</p>	<p>Major</p>	<p>Minor.</p>

<p>as written.</p> 	<p><i>tr</i></p> 
<p>Prepared by the note over and terminated.</p>	<p>Prepared by the note under and terminated</p>
	
<p>as played Major</p>	<p>Minor.</p>

Extra plate for  Inst: (Principles)



## THE BASSOON TUTOR.


---


The Bassoon has three octaves and a half, from the low B $\flat$  to the top F $\sharp$ . It is easy to run through its extent either diatonically or chromatically; its tone is rich and varied & is divided into three registers, Bass, Baritone and Tenor, thus offering great resources to Authors.

There are two sorts of Bassoons now in use, the ordinary one, and a new perfected one called the Contra bassoon, one octave lower than the former.

Our modern Authors have somewhat neglected the Bassoon and we would recommend a careful study of the parts written in Mozart, Beethoven, Rossini, Auber and Meyerbeer's works.


### HOW TO HOLD THE BASSOON.

It is held in the centre by the left hand, the thumb always straight up so as to be ready to play upon the keys of the long joint, the bottom joint being placed in the right hand and leaning against the right side of the haunch, in this position  Turn the wrist a little downwards to allow the three first fingers to be opposite the holes the top and bottom joints resting partly upon the palm of the hand between the thumb and first finger. A sling, with a swivel attached to a ring fixed in the bottom joint of the instrument is passed round the neck to support the weight of the bassoon. This sling must be of proper length so as to prevent stooping or raising the head too much, the reed to appear just opposite the mouth, while the head is in a natural position.

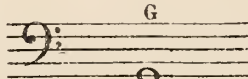
To fix the reed on the crook  without straining the joints of the instrument, slide the left hand down the bottom part of the crook, holding it firmly and adapt the reed on the small end. Always wet your reed before fixing it.

The elbows and specially the right one should be detached from the body.

### EMISSION OF SOUND.

It is the result of the wind being thrown through the aperture of the reed causing the vibration of the cane. The reed is placed conveniently upon the under lip in this way  this position being necessary to obtain facility in the octaves and to master the vibration of the reed.

To sound the instrument both lips should cover the reed, leaving a fifth of an inch between them and the first ring of wire, the tongue being projected as if to shut the aperture. The wind being ready is thrown into the instrument by the swift action of the tongue retiring, the same action to be repeated for every note.

The first note to be produced is G 

Do not puff your cheeks, it looks bad and it impairs the execution.



## THE REED.

It must not be too weak nor too strong; although a rather strong reed will give a better tone. It must not be too heavy in wood, as the vibration would not be free and would prevent facility in the whole extent of the instrument. In this case scrape the reed on both sides, taking off a little of the bark generally left near the first ring; if the reed should be too weak, cut a very little of the thin part. However we would not advise beginners to attempt such alteration before they have acquired some experience. We give at the end of this work the way to make the reeds, and how to keep the instrument in good order.





## THE FINGERING.

The beginner should be careful to practice the fingered scales, following these preliminaries.

The fingers should be kept close to the holes so as to be always in readiness to cover them immediately when required; it will give a neat execution.

## THE ARTICULATIONS.

They contribute to determine the different styles of music and produce lightness, neatness and firmness.

There are four special articulations the slur  the dotted note  the staccato  and the rythmed slur . They are determined by the tongue.

The slur is obtained by retiring the tongue from the reed and pronouncing the syllable *tu* allowing the wind to pass into the reed, the tongue remains back and the wind kept on as long as until the last of the slurred notes are played; then the tongue strikes again on the reed repeating *tu*, and the same action occurs upon every first note of a slur or on each intermediate detached note.



To obtain softness in a slur, do not bring the lips together too closely

The dotted notes are obtained by a sharper stroke of the tongue than for the ordinary detached note; it must imitate the pizzicato of the string instruments.



The staccato is a sharper stroke of the tongue than all the others; great care should be taken to make the action of the tongue meet exactly with the action of the fingers.

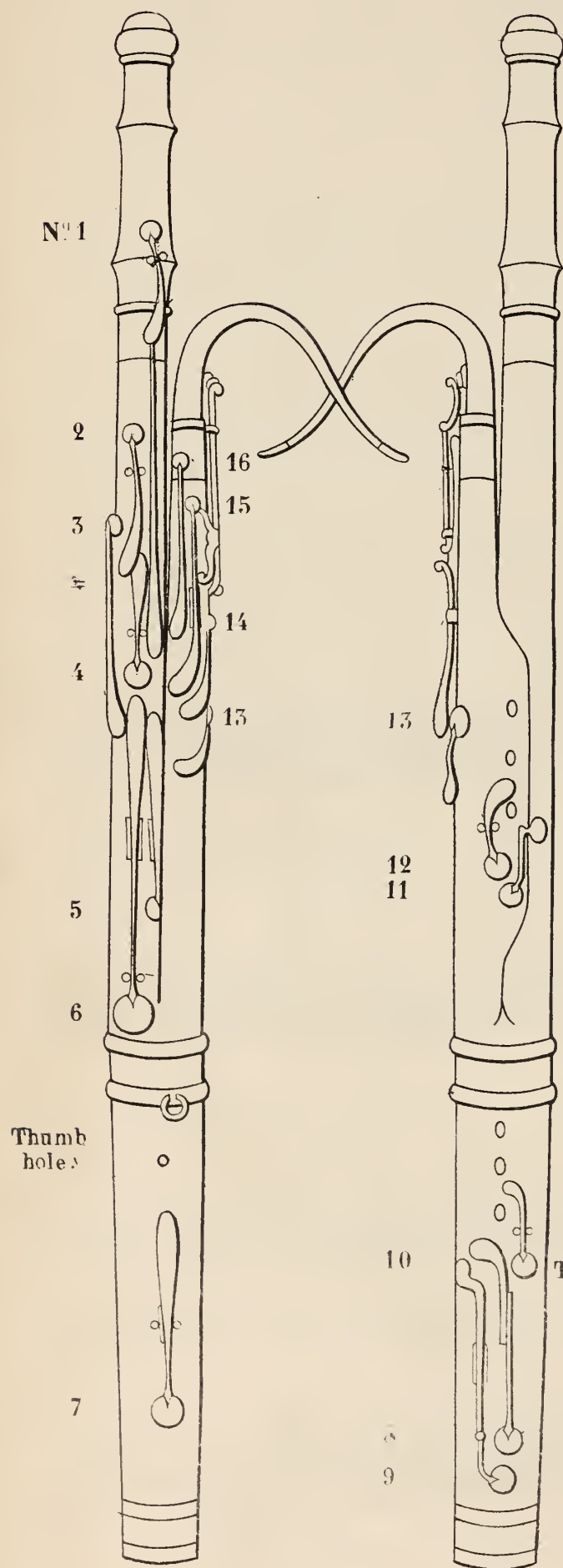


The rythmed slur is the softest of all tonguing and scarcely perceptible; each note although tied by a slur receives a gentle tap of the tongue without any interruption in the emission of the wind



The sound of these articulation should be free, not from the throat and without moving the jaws.

# SCALE FOR THE OLD SYSTEM BASSOON WITH 16 KEYS.



The sign (●) indicates the holes to be shut; the sign (○) open.

Diagram illustrating the scale for the old system bassoon with 16 keys, showing the sequence of notes and the corresponding key positions (shut or open) for each note.

**Upper Staff (Treble Clef):**

Notes: A $\sharp$  B $\sharp$  C C $\sharp$  D D $\sharp$  E $\flat$  F F $\sharp$  G G $\sharp$  A A $\sharp$  A $\sharp$  B $\flat$  C C $\sharp$  C $\sharp$  D $\sharp$

**Lower Staff (Bass Clef):**

Notes: B $\flat$  C $\flat$  C $\sharp$  D $\flat$  D $\sharp$  E $\flat$  E $\sharp$  F G $\flat$  G $\sharp$  A $\flat$  A $\sharp$  B $\flat$  B $\sharp$  C $\flat$  C $\sharp$  D $\flat$  D $\sharp$

**Key Positions (Shut or Open):**

The diagram shows the key positions for each note, indicated by the sequence of numbers 1 through 16. The positions are marked with ● (shut) and ○ (open).

Sequence of key positions (from left to right):

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Thumb hole

⊕ There are keys on the bassoon, which are open, and others shut; to produce the low A $\sharp$  (or B $\flat$ ) all the open keys must be shut.



D# E# F# F# G G# A A# B C C# D# D# D# D# E# E# E# F# F# G# G# A A# B C C# D# D# D# D# E# E# E# F# F# G# G# A A# B C C# D# D#

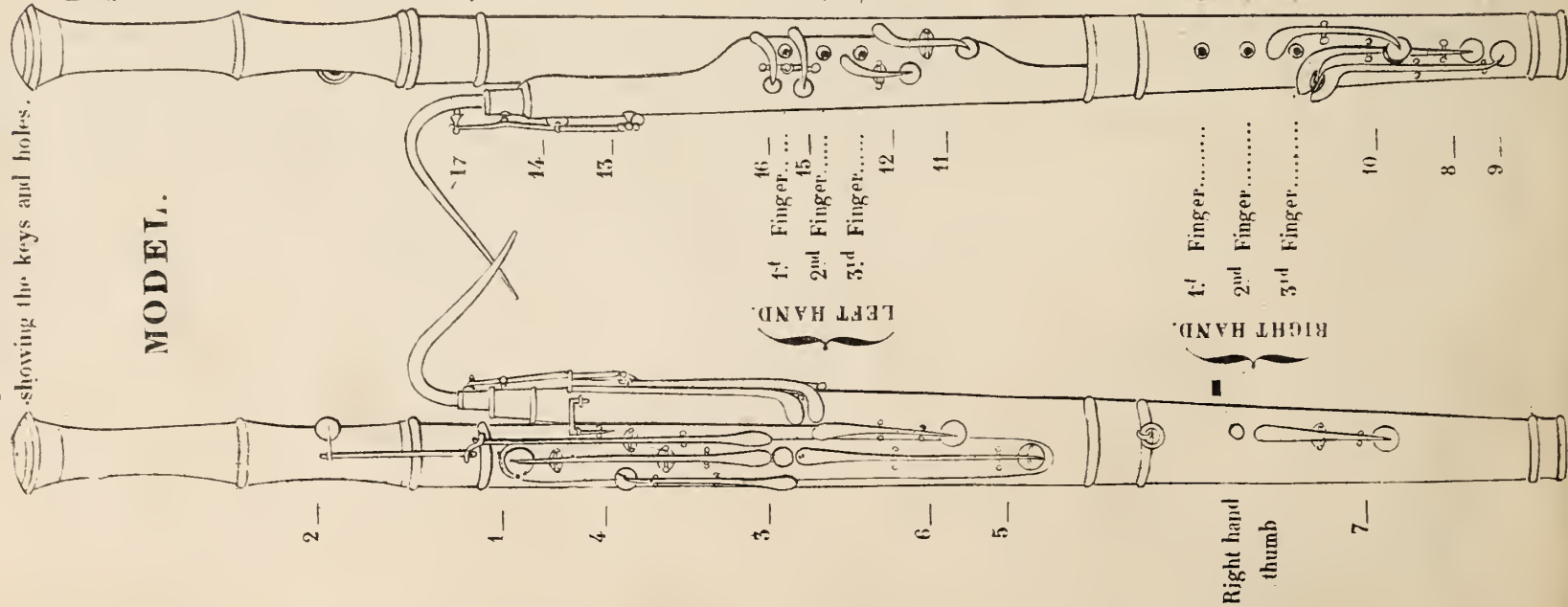
E# F# F# G# G# A A# B C C# D# D# E# E# E# F# F# F# F# G# G# A A# B C C# D# D#

12 15 11 12 13 14 15 16 13

9 8 8 9 10 10 9 7 9 8 8 8 8 8 8 10 8 9 9 9

# CHROMATIC SCALE FOR THE BASSOON WITH 17 KEYS ORDINARY SYSTEM.

The two sides of the Bassoon showing the keys and holes.



MODEL.

The black dots (●) are closed holes, the (○) open, the G $\sharp$  G $\sharp$  or A $\flat$  of the second octave being more accurate with the half holes, they are shown by (◐). The (◑) is the back bottom right hand thumb hole and is placed on the right side of the shown fingering, to avoid the confusion of supplementary lines, the keys are indicated by their respective Nos placed on the right side of the shown fingering

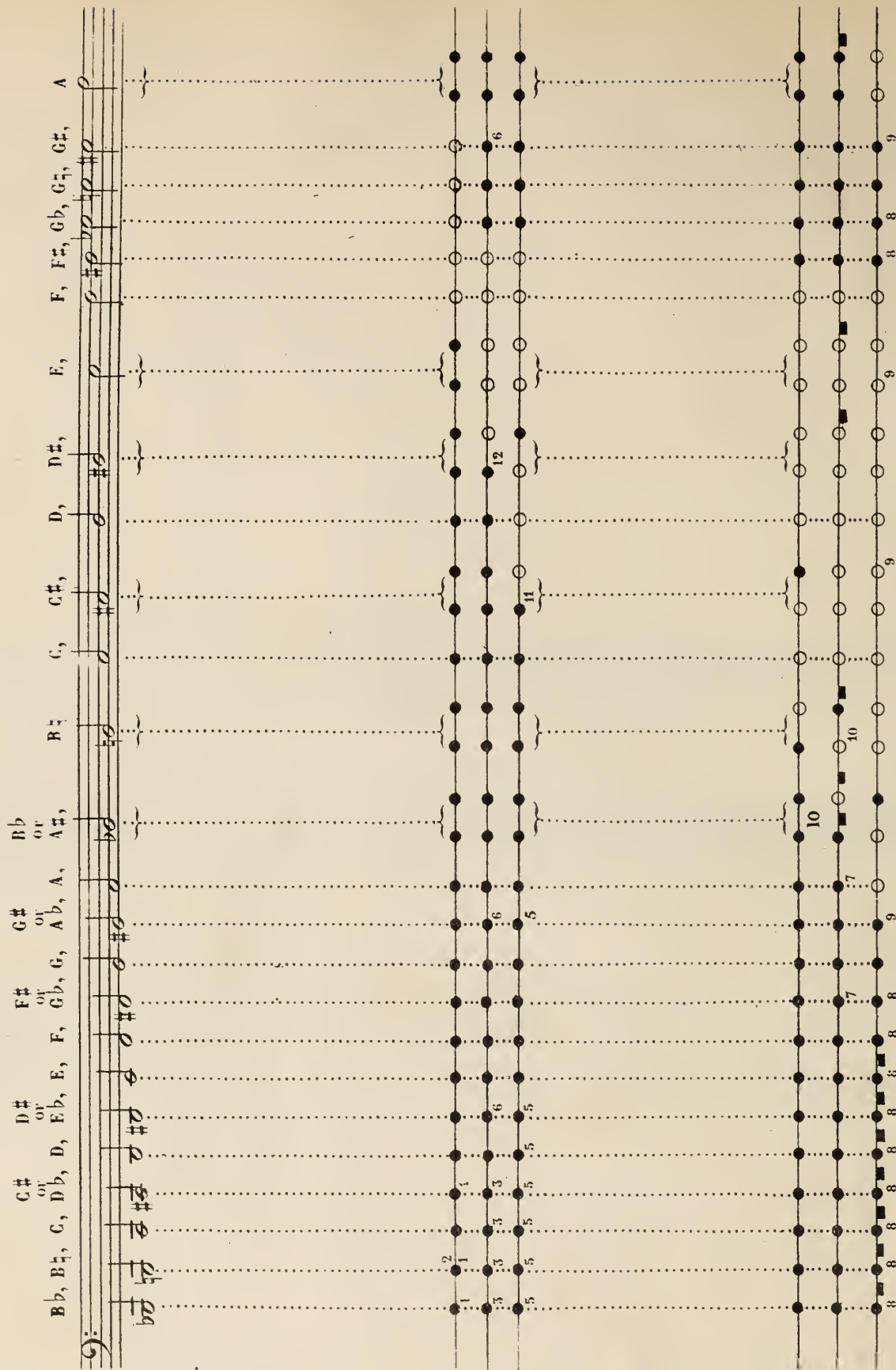


Diagram illustrating musical notation and fingerings for a scale, likely a chromatic scale, across three staves.

The top staff shows the notes of the scale: B $\flat$ , B $\natural$ , C, C $\sharp$ , D, D $\sharp$ , E, F, F $\sharp$ , G, G $\sharp$ , A, B $\flat$ , B $\natural$ , C, C $\sharp$ , D $\flat$ , D, E $\flat$ , E $\sharp$ , F. The notes are grouped by brackets, indicating fingerings.

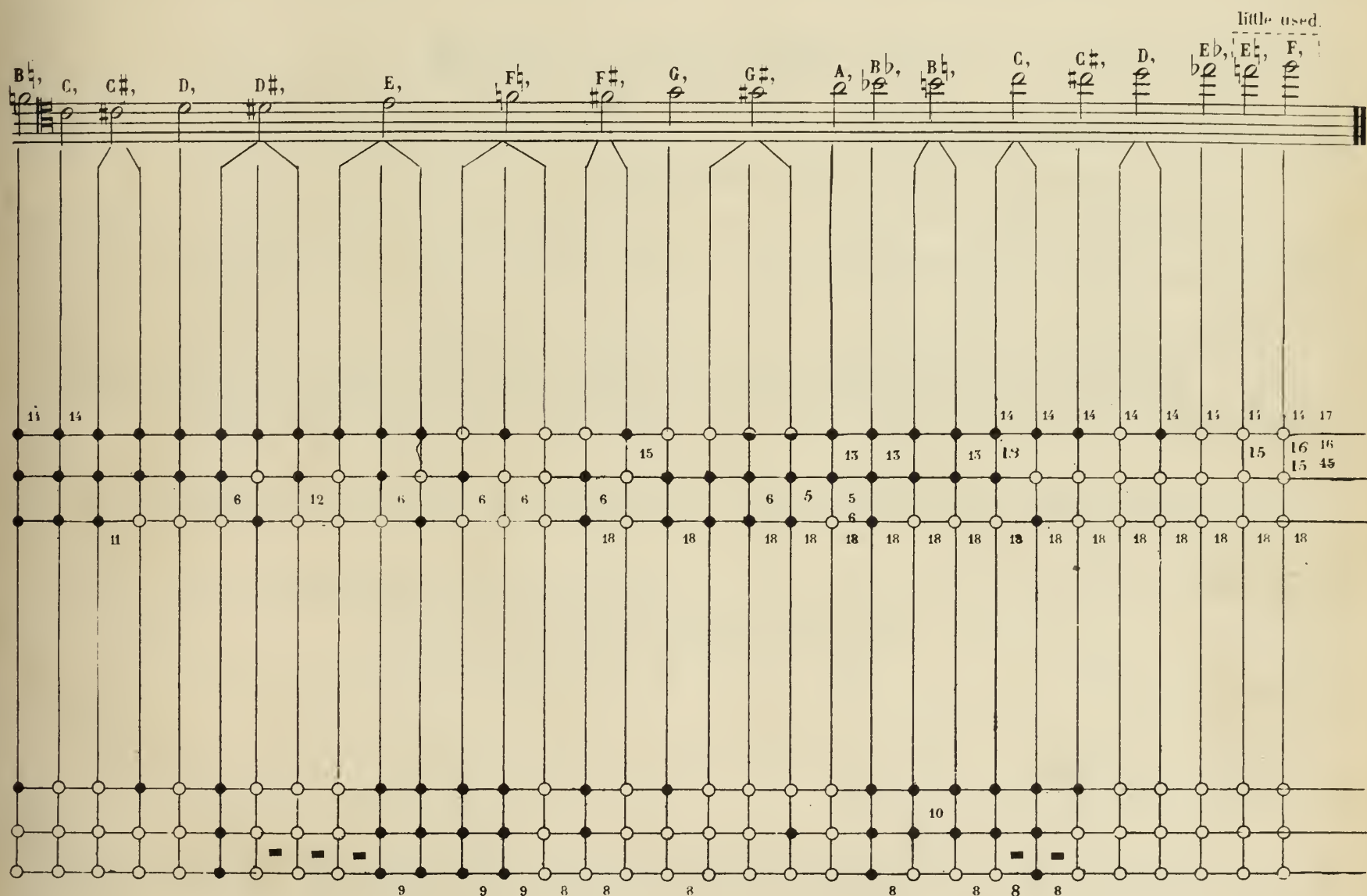
The middle staff shows the corresponding fingerings (numbers 1-5) for the notes, with some notes marked with a dot (e.g., 6, 11, 12, 13, 14, 15, 16).

The bottom staff shows the corresponding fingerings (numbers 1-5) for the notes, with some notes marked with a dot (e.g., 10, 9, 8).







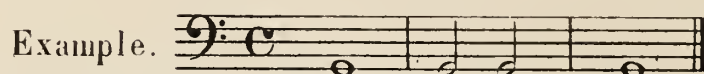


The pupil will practice the scale from the preceeding tables according to which system of instrument he possesses.

The following page gives explanations on the general fingering, which cannot be demonstrated in the tables.

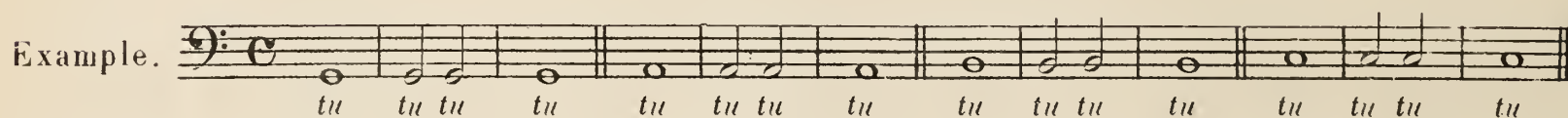
N. B. If the pupil has no knowledge of the rudiments of music he will study attentively the first pages of this work; he will find all the explanations referring to the musical terms, signs, etc clearly demonstrated

We have already said that the sound is produced by the wind introduced into the instrument by the performer.



### THE EMOUCHURE.

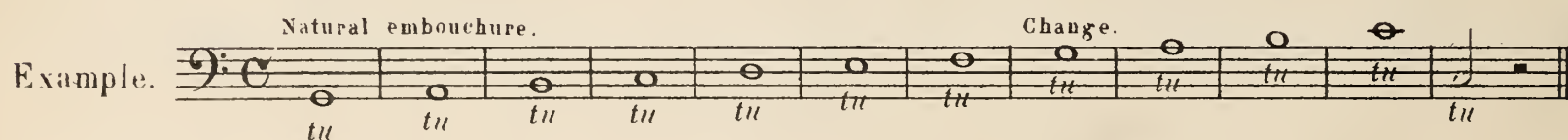
To acquire perfect intonation the reed must be placed on the under lip, the upper lip covering the surface; a distance of a fifth of an inch is to be left between the lips and the first ring of wire. The tongue taps gently on the aperture of the reed, and retires swiftly to allow the wind and the syllable *tu* to emit the sound.



In the following example, remark that to obtain the ascending notes the lips gradually draw themselves inside and advance nearer the ring.

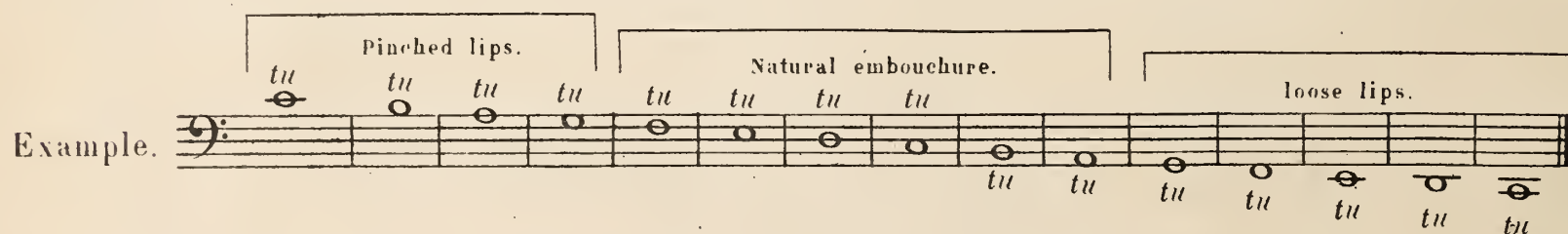


The pupil will feel that from the a necessary change is indispensable to obtain certainty and perfect intonation.



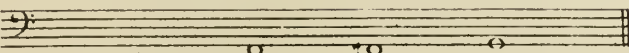
It is specially in the above example and from the that the lips will begin drawing in.

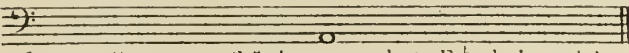
In the descending scales the contrary is to be observed. That is, the lips must be let loose to obtain the grave notes.

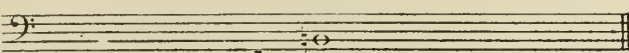


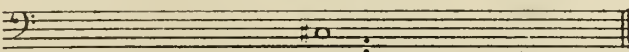

# THE FINGERING.

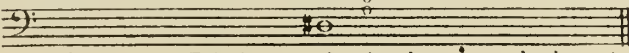


The following examples are to correct faults which are numerous especially in the old system bassoon. A careful attention is required to avoid the incorrectness of intonation which we are glad to state is very much improved in the modern instruments.

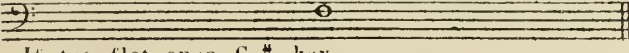
1<sup>st</sup> Ex:   
Open the low E<sup>b</sup> key.

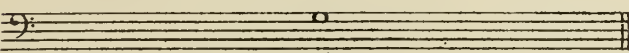
3<sup>rd</sup>   
If too flat open G<sup>#</sup> key or shut E<sup>b</sup> hole with thumb of right hand.

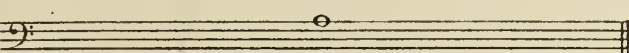
5<sup>th</sup>   
If too flat open medium B<sup>b</sup> key.

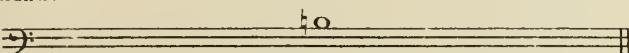
7   
If no C<sup>#</sup> key make it thus  opening G<sup>#</sup> key.



9   
In default of D<sup>#</sup> key make it thus  and shut the low E<sup>b</sup> hole with the thumb of the  right hand.



11   
If too flat open G<sup>#</sup> key

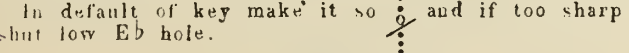
13   
If not firm open low E<sup>b</sup> key.

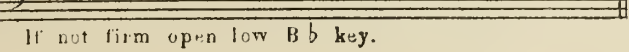

15   
If too sharp shut low E<sup>b</sup> hole with thumb of right hand.

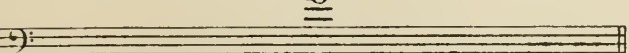

17   
If too flat open medium B<sup>b</sup> key.


19   
In default of C<sup>#</sup> key make it thus  and open G<sup>#</sup> key.

21   
In default of key make it so  and if too sharp shut low E<sup>b</sup> hole.


23   
If not firm open low B<sup>b</sup> key.

25   
If too sharp shut low F<sup>b</sup> key if still sharp make it so  without the F key.

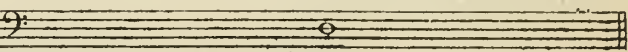
27   
If too flat make it so .

29   
If too flat open medium B<sup>b</sup> key.


2<sup>nd</sup> Ex:   
If too flat open the low F<sup>#</sup> key.

4<sup>th</sup>   
In default of B<sup>b</sup> key make it thus  and shut E<sup>b</sup> bottom hole with thumb of right hand .

6<sup>th</sup>   
If flat open bottom F<sup>#</sup> or low B<sup>b</sup> key.

8   
If sharp same as N<sup>o</sup> 15.

10   
If too flat make it so  or .


12   
If too flat make it so  or .

14   
If sharp as A<sup>b</sup> open low E<sup>b</sup> key.

16   
In default of key make it so  opening low E<sup>b</sup> key or shutting low E<sup>b</sup> hole.

18   
If too sharp shut the hole of 2<sup>nd</sup> finger right hand.

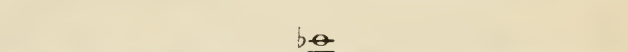
20   
If not firm, open G<sup>#</sup> key if too sharp shut the hole of 2<sup>nd</sup> finger of right hand.

22   
If not firm make it so  or  and open low F<sup>#</sup> key.

24   
If too sharp shut the hole of the 2<sup>nd</sup> finger of right hand.

26   
If too flat shut low D key.

28   
If too sharp shut low D key.


30   
If too flat open G key.

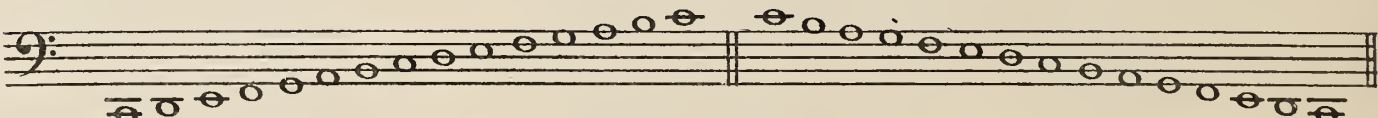
Some instruments will not agree easily with all the above; but these rare exceptions will nevertheless, leave our observations correct, and prove their great need in order to arrive at correct intonation.

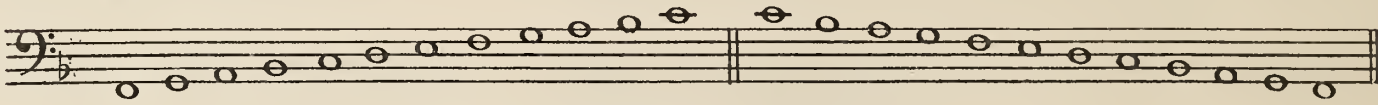


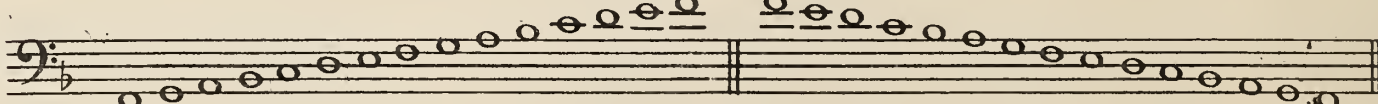
The exception on the fingering adapted on the major and minor scales.

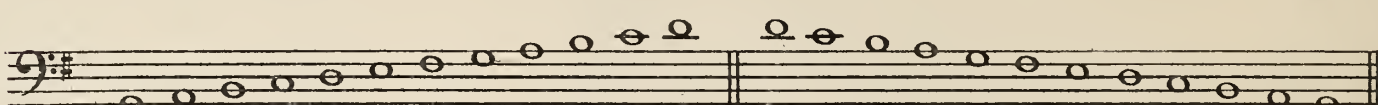
### MAJOR SCALES.

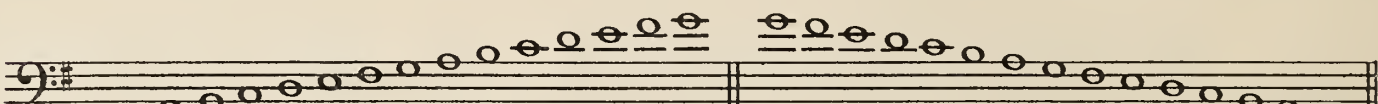
1<sup>st</sup> in C Major. 

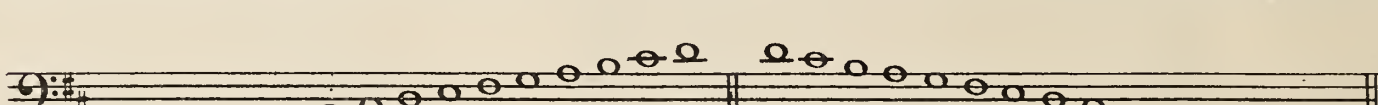
2<sup>nd</sup> in C Major. 

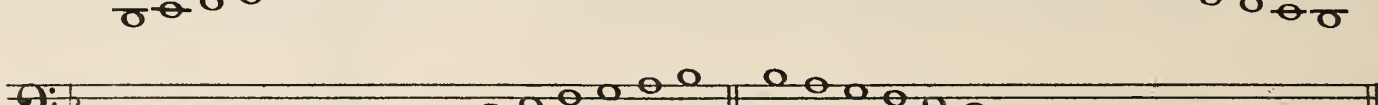
In E — 

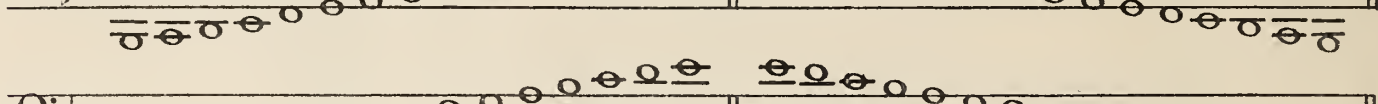
In F — 

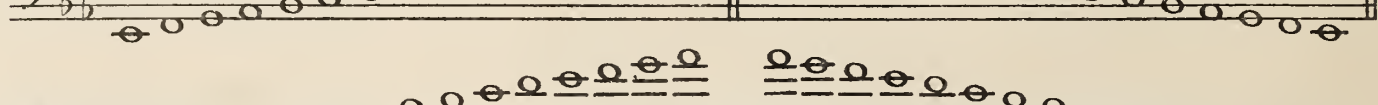
1<sup>st</sup> in G — 

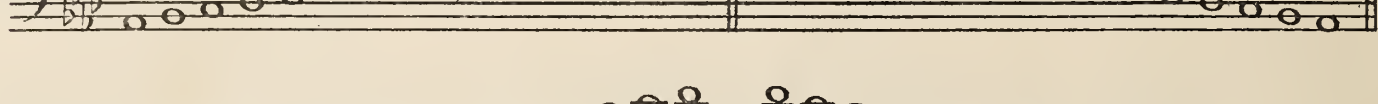
2<sup>nd</sup> in G — 

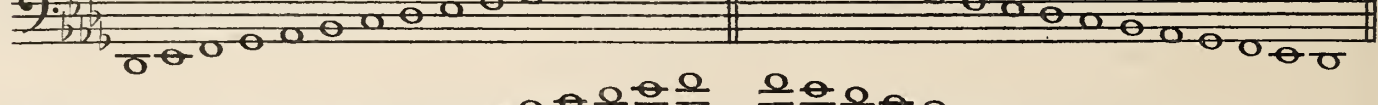
In D — 

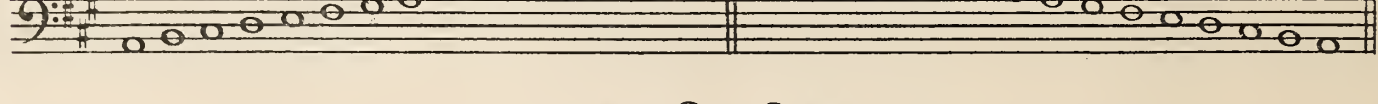
In B $\flat$  — 

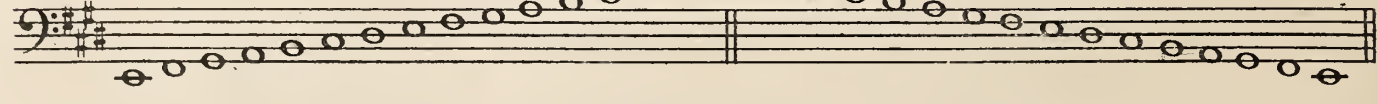
In E $\flat$  — 

In A $\flat$  — 

In D $\flat$  — 

In A $\sharp$  — 

In E $\sharp$  — 

In B $\sharp$  — 



## MINOR SCALES.

In A Minor.

E

B

F #

C #

G #

D

G

C

F

B b

## CHROMATIC SCALE IN SHARPS.

1

## CHROMATIC SCALE IN FLATS.

2

## SIX LESSONS TO FORM THE EMOUCHURE.

No 1.

Lento (♩ = 48.)

1<sup>st</sup> BASSOON.2<sup>nd</sup> BASSOON

or CELLO.

Lento (♩ = 66)

No 2.

Adagio (♩ = 50)

No 3.

Adagio (♩ = 64)

No 4.



Andante ( $\text{♩} = 66$ )

No. 5.

Musical score for No. 5, Andante ( $\text{♩} = 66$ ). The score consists of three systems of two staves each. The first system is marked with a piano (*p*) dynamic. The second system ends with a repeat sign. The third system ends with a double bar line and a "D.C." (Da Capo) instruction.

Andante ( $\text{♩} = 76$ )

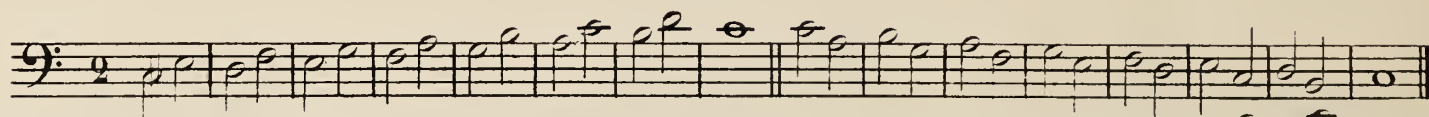
No. 6.

Musical score for No. 6, Andante ( $\text{♩} = 76$ ). The score consists of three systems of two staves each. The first system is marked with a piano (*p*) dynamic. The second system ends with a repeat sign. The third system ends with a double bar line.

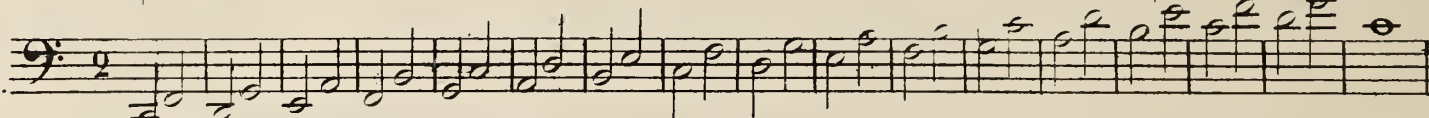
When the pupil shall have acquired a steady embouchure on the preceeding scales, he will practice the following and transpose them in every key.

The beginner should avoid too long practice. As soon as his lips and lungs begin to get tired he should stop. An hour after meal times is sufficient to begin practice.

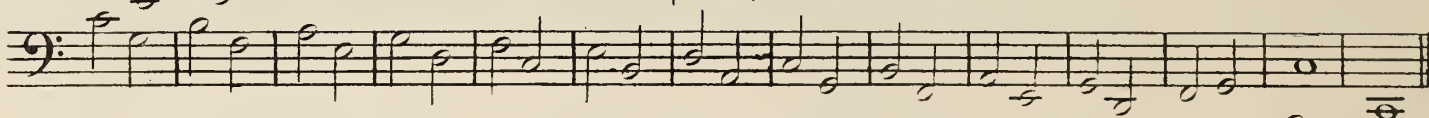
Scale  
by Thirds.



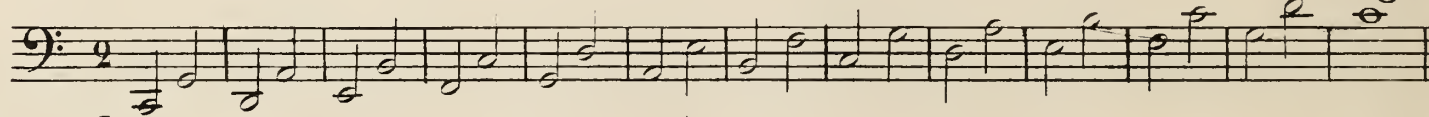
Scale  
by Fourths.



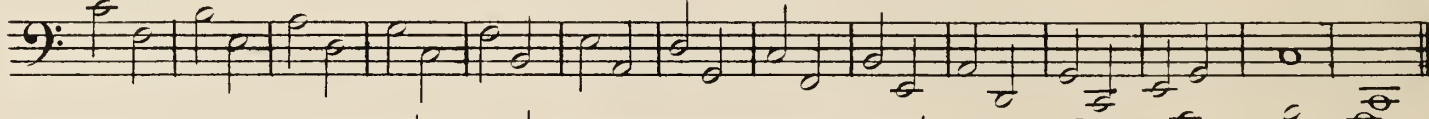
Fifths.



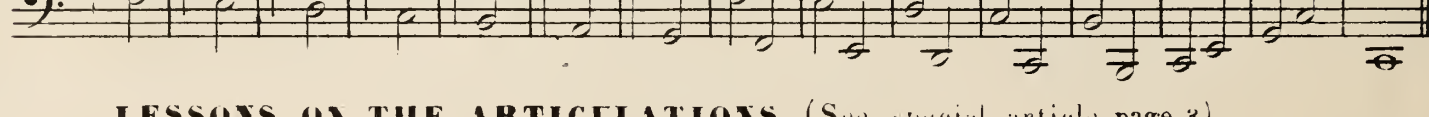
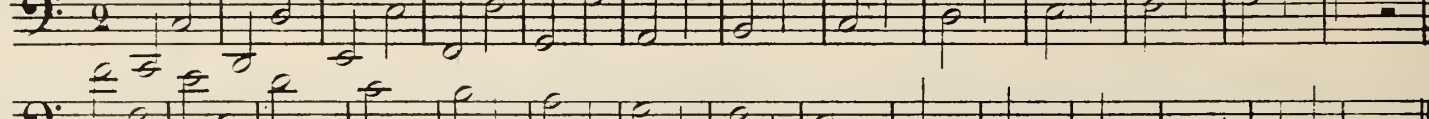
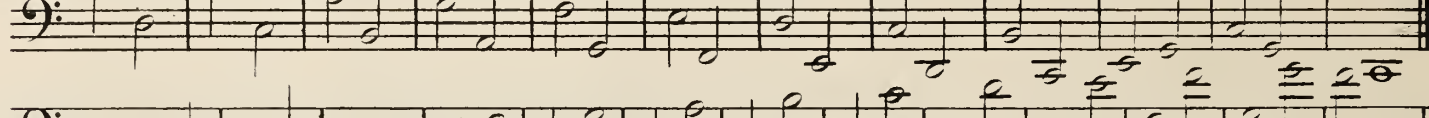
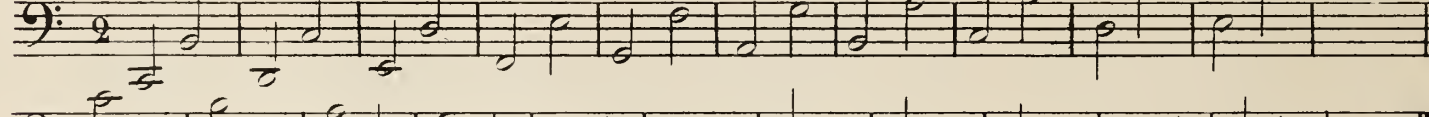
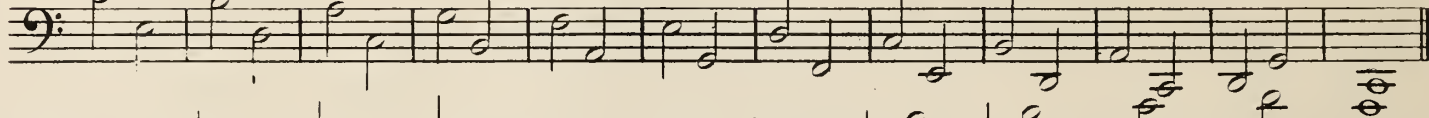
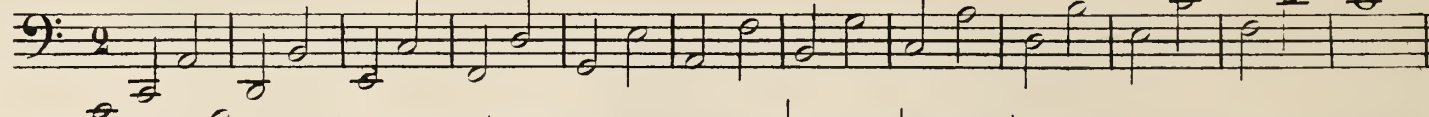
Sixths.



Sevenths.

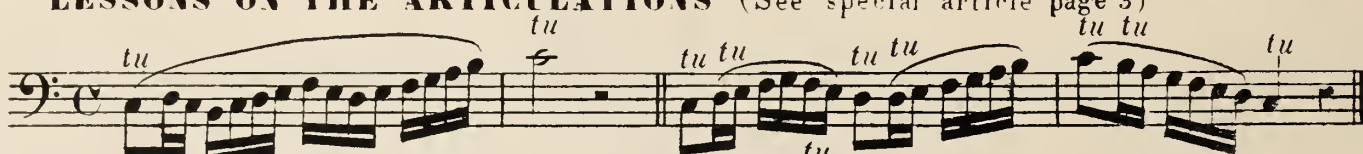


Octaves.



# LESSONS ON THE ARTICULATIONS (See special article page 3)

Slur.



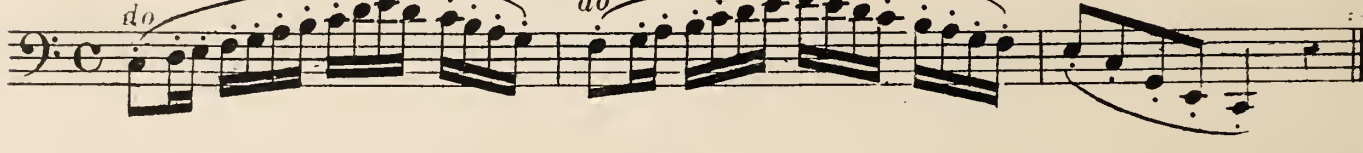
Staccato.



Dotted notes.



Rythmed slur.





# 24 PROGRESSIVE LESSONS with accompaniment of Bassoon or Cello.

The sign (') indicates where the action of breathing is to take place.

Andantino.

No. 1.

Rythmed slur.

No. 2.

Rythmed slur.

No. 3.

Slur.

No. 4.

Staccato.

No. 5.

Slur and  
staccato.

Two systems of musical notation for exercise No. 5. Each system consists of a grand staff (treble and bass clefs). The first system has five measures, and the second system has five measures. The music is in C major, 2/4 time. The first system features a series of eighth-note slurs in the treble clef and eighth-note patterns in the bass clef. The second system continues the pattern with a repeat sign at the end of the first measure and a final measure with a repeat sign.

No. 6.

Staccato.

Two systems of musical notation for exercise No. 6. Each system consists of a grand staff (treble and bass clefs). The first system has five measures, and the second system has five measures. The music is in C major, 2/4 time. The first system features a series of eighth-note slurs in the treble clef and eighth-note patterns in the bass clef. The second system continues the pattern with a repeat sign at the end of the first measure and a final measure with a repeat sign.

No. 7.

Staccato.

Two systems of musical notation for exercise No. 7. Each system consists of a grand staff (treble and bass clefs). The first system has five measures, and the second system has five measures. The music is in C major, 2/4 time. The first system features a series of eighth-note slurs in the treble clef and eighth-note patterns in the bass clef. The second system continues the pattern with a repeat sign at the end of the first measure and a final measure with a repeat sign.





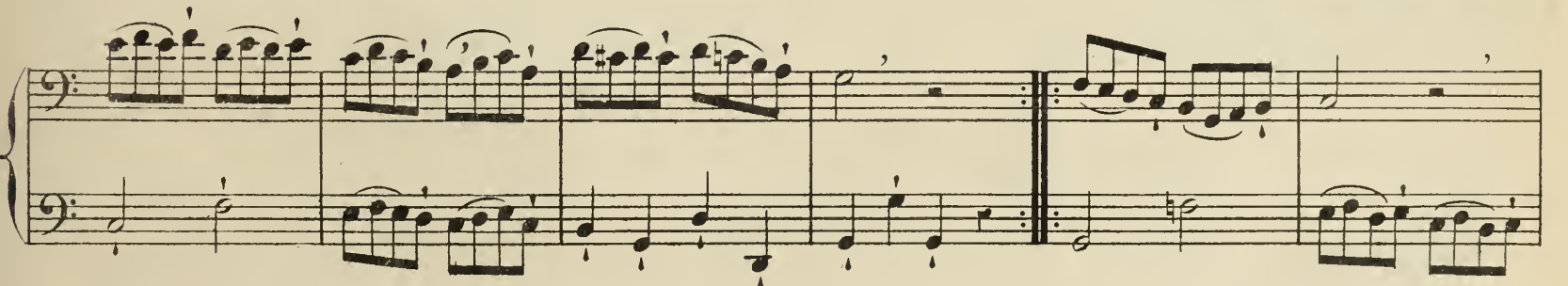
№ 8.

Slur.



№ 9.

Slur and  
staccato.



№ 10.

Slur and  
staccato.

Exercise № 10 consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system includes slurs and staccato markings. The second system features a repeat sign. The third system continues the pattern with slurs and staccato markings.

№ 11.

Dotted and slurred  
two by two.

Exercise № 11 consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system includes dotted and slurred markings. The second system features a repeat sign. The third system continues the pattern with dotted and slurred markings.

№ 12.

Play this three times  
Staccato dotted  
and rythmed slur.

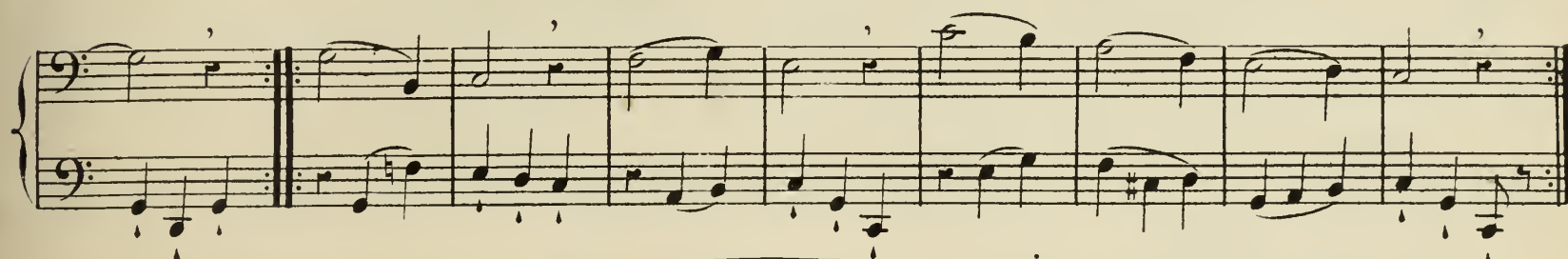
Exercise № 12 consists of two systems of piano accompaniment. Each system has a treble and bass staff. The first system includes staccato, dotted, and rhythmed slur markings. The second system features a repeat sign.





No. 13.

Slur.



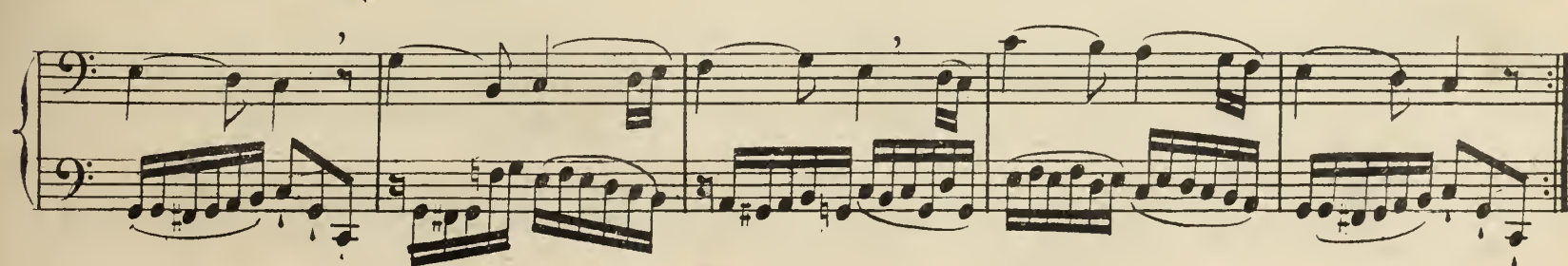
No. 14.

Slur.



No. 15.

Slur.



№ 16. *Slur.*

Exercise № 16 is written for bassoon in 6/8 time. It consists of two staves. The upper staff features a series of eighth-note triplets, while the lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence.

This system continues the musical notation for exercise № 16, showing the progression of the eighth-note triplets in the upper staff and the accompaniment in the lower staff.

№ 17. *Allegretto. Dotted.*

Exercise № 17 is written for bassoon in 2/4 time, marked 'Allegretto. Dotted.' It consists of two staves. The upper staff contains dotted eighth notes and sixteenth notes, while the lower staff has a steady eighth-note accompaniment.

This system continues the musical notation for exercise № 17, showing the progression of the dotted eighth-note pattern in the upper staff and the eighth-note accompaniment in the lower staff.

№ 18. *Slurred Four by four.*

Exercise № 18 is written for bassoon in 2/4 time, marked 'Slurred Four by four.' It consists of two staves. The upper staff features slurred groups of four sixteenth notes, while the lower staff has a steady eighth-note accompaniment.

This system continues the musical notation for exercise № 18, showing the progression of the slurred sixteenth-note groups in the upper staff and the eighth-note accompaniment in the lower staff.

This system continues the musical notation for exercise № 18, showing the progression of the slurred sixteenth-note groups in the upper staff and the eighth-note accompaniment in the lower staff.



№ 19.

Slurred 3 by 3.

Exercise № 19 is written in 12/8 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system is marked 'Slurred 3 by 3'. The music features a continuous pattern of slurred triplets in the right hand, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

№ 20.

Slur and  
staccato.

Exercise № 20 is written in 12/8 time. It consists of four systems of music, each with a grand staff. The first system is marked 'Slur and staccato'. The music features a continuous pattern of slurred triplets in the right hand, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Bassoon tutor.



No. 21

Slur.

Two staves of music in 12/8 time. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. Both staves contain continuous eighth-note patterns, often grouped in pairs or triplets, with slurs indicating phrasing across measures.

No. 22

Staccato and slurred  
3 By 3.

Two staves of music in common time (C). The music features staccato and slurred triplets. Dynamic markings include *ff* (fortissimo), *p* (piano), and *f* (forte). The notation includes many triplets, some marked with a '3' and a slur, and others with a '3' and a staccato mark. The music alternates between these dynamics throughout the piece.


23. *f*  
Dotted.

24. *f*  
Slur.



**STUDIES ON THE SCALES**  
major minor perfect chords and sevenths.

**IN C MAJOR.**

The tenor clef  being much used for the bassoon we begin it with the following which, taking the full extent of the instrument, requires the use of that clef for reasons explained in the rudiments of music.

The fingered scales give the notation of this clef as well as the bass clef.

All<sup>o</sup> moderato.

**Diatonic Scale.**   
  
  
 1<sup>st</sup> Degree. 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 5<sup>th</sup> 4<sup>th</sup> Tonic.

All<sup>o</sup> moderato.

**In Thirds:**


**Perfect Chord-  
with its 2 Inversions**

PERF: CH:

1<sup>st</sup> inversion.

2<sup>nd</sup> inv:

**Arpeggio.**


**Chord of Dominant 7<sup>th</sup>  
with its 3 Inversions.**

Dom: 7<sup>th</sup>

1<sup>st</sup> inv:

2<sup>nd</sup> inv:

3<sup>rd</sup> inv:

**Arpeggio.**


All the above and following should be practised in the different articulations as mentioned before.

<sup>1</sup>Bassoon tutor.



## A MINOR.

Diatonic Scale.

1<sup>st</sup> Degree. 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>

5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

In Thirds.

Perfect Chord  
with its 2<sup>nd</sup> Inv:

PERF: CH: 1<sup>st</sup> inv: 2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv:

Dom: 7<sup>th</sup> 1<sup>st</sup> inv: 2<sup>nd</sup> inv: 3<sup>rd</sup> inv:

Arpeggio.

**G MAJOR.**

### Diatonic Scale.

Diatonic Scale.

The image displays the Diatonic Scale in bass clef, spanning four staves. The scale is written in a single line of music, with the first staff starting on G2 and the fourth staff ending on G4. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The scale is divided into eight groups, each labeled with a degree: 1<sup>st</sup> Degree (G2-A2), 2<sup>d</sup> (A2-B2), 3<sup>rd</sup> (B2-C3), 4<sup>th</sup> (C3-D3), 5<sup>th</sup> (D3-E3), 6<sup>th</sup> (E3-F3), 7<sup>th</sup> (F3-G3), and 8<sup>th</sup> (G3-A3). The notation uses eighth and sixteenth notes with beams to connect them, and a final whole note G4 on the fourth staff.

By Thirds.

By Thirds.

The musical score is written for four staves in bass clef, 3/4 time. The key signature has two sharps (F# and C#). The tempo is marked 'Allegretto'. The music consists of continuous triplet eighth-note patterns. The first staff begins with a piano (p) dynamic and a crescendo hairpin. The second and third staves also begin with a piano (p) dynamic. The fourth staff concludes the piece with a final chord and a double bar line.

Perfect Chord,  
with its **2** Inv:

PERF: CH:                      1<sup>st</sup> inv:                      2<sup>nd</sup> inv:

Arpeggio.

[illegible]

Chord of Dominant 7<sup>th</sup>  
with its 3 Inv:

Dom: 7<sup>th</sup>      f<sup>1</sup> inv:      2<sup>nd</sup> inv:      3<sup>rd</sup> inv:

The image shows a musical staff with a bass clef and a key signature of one sharp (F#). The staff contains four measures, each representing a different inversion of the Dom: 7th chord. The first measure is the root position (Dom: 7th), the second is the first inversion (f<sup>1</sup> inv:), the third is the second inversion (2<sup>nd</sup> inv:), and the fourth is the third inversion (3<sup>rd</sup> inv:). Each measure contains four notes, and the notes are connected by a slur across the measures.

Arpeggio.

[illegible]



# E MINOR.

29

Diatonic Scale.

1<sup>st</sup> Degree. 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

In Thirds.

*p* *p* *p* *p* *p* *p* *p* *p*

Perfect Chord  
with its 2<sup>nd</sup> Inv.

PERF: CH: 1<sup>st</sup> inv 2<sup>nd</sup> inv

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv.

Dom 7<sup>th</sup> 1<sup>st</sup> inv. 2<sup>nd</sup> inv. 3<sup>rd</sup> inv.

Arpeggio.



## D MAJOR

Diatonic Scale.  $1^{\text{st}}$  Degree.  $2^{\text{nd}}$   $3^{\text{rd}}$   $4^{\text{th}}$   $5^{\text{th}}$   $6^{\text{th}}$   $7^{\text{th}}$   $8^{\text{th}}$

In Thirds.  $p$

Perfect Chord.  
with its 2 Inv:

PERF: CH. 1<sup>st</sup> inv: 2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3 Inv:

Dim 7<sup>th</sup> 1<sup>st</sup> inv: 2<sup>nd</sup> inv: 3<sup>rd</sup> inv:

Arpeggio



## B MINOR.

Diatonic Scale.

1<sup>st</sup> Degree. 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>

5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

In Thirds.

*p* *p* *p*

Perfect Chord with its 2 Inv:

PERF: CH: 1<sup>st</sup> inv: 2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup> with its 3 Inv:

Dom: 7<sup>th</sup> 1<sup>st</sup> inv: 2<sup>nd</sup> inv: 3<sup>rd</sup> inv:

Arpeggio.



## A MAJOR.

Diatonic Scale.

1<sup>st</sup> Degree. 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

In Thirds.

*p* *p* *p* *p* *p* *p* *p* *p*

Perfect Chord  
with its 2 Inv:

PERF CH: 1<sup>st</sup> inv: 2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3 Inv: -

Dom: 7<sup>th</sup> 1<sup>st</sup> inv 2<sup>nd</sup> inv 3<sup>rd</sup> inv

Arpeggio.



## F# MINOR.

1<sup>st</sup> Degree 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>

5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

Diatonic Scale.

In Thirds.

*p* *p* *p*

PERF: CH: 1<sup>st</sup> inversion 2<sup>nd</sup> inversion

Perfect Chord with its 2<sup>nd</sup> Inv<sup>r</sup>

Arpeggio.

DOM: 7<sup>th</sup> 1<sup>st</sup> inv 2<sup>nd</sup> inv 3<sup>rd</sup> inv

Chord of Dominant 7<sup>th</sup> with its 3 Inv<sup>r</sup>

Arpeggio.



## E MAJOR.

### Diatonic Scale.

### 1<sup>st</sup> Degree.

2nd

31d

4th

5<sup>th</sup>6<sup>th</sup>7<sup>th</sup>

8<sup>th</sup>.

In Thirds.

P

*p*

*p*

P

μ

*p*

*p*

2

**P**

**K**

Perfect Chord  
with its 2<sup>d</sup> Inv:

PERF: CH:

† inv

2<sup>nd</sup> in

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3 Inv:

DOM: 7<sup>th</sup>1<sup>st</sup> inv

2<sup>nd</sup> inv

3<sup>rd</sup> inv

Arpeggio.



## C# MINOR.

Diatonic Scale.

1<sup>st</sup> Degree. 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

In Thirds.

*p* *p* *p*

Perfect Chord  
with its 2<sup>nd</sup> Inv:

PERF: CH: 1<sup>st</sup> inv: 2<sup>nd</sup> inv

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv:

Dom: 7<sup>th</sup> 1<sup>st</sup> inv: 2<sup>nd</sup> inv 3<sup>rd</sup> inv

Arpeggio.

Bassoon tutor.

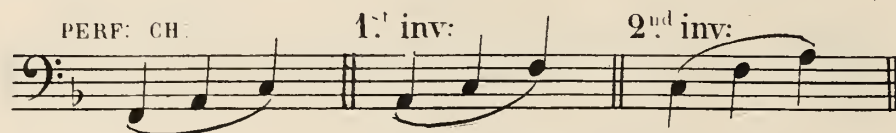


## F MAJOR.

Diatonic Scale. 

In Thirds. 

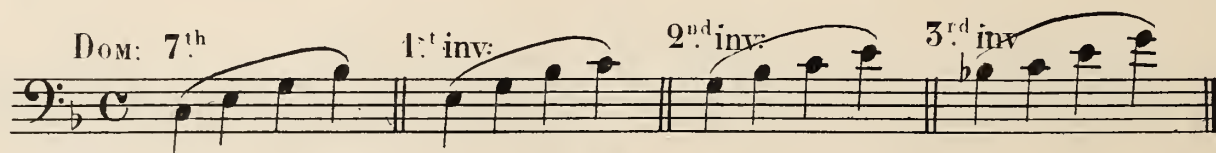
Perfect Chord  
with its 2<sup>nd</sup> Inv.

PERF. CH. 1<sup>st</sup> inv. 2<sup>nd</sup> inv. 

Arpeggio.



Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv.

Dom: 7<sup>th</sup> 1<sup>st</sup> inv. 2<sup>nd</sup> inv. 3<sup>rd</sup> inv. 

Arpeggio.



Bassoon tutor.



## D MINOR.

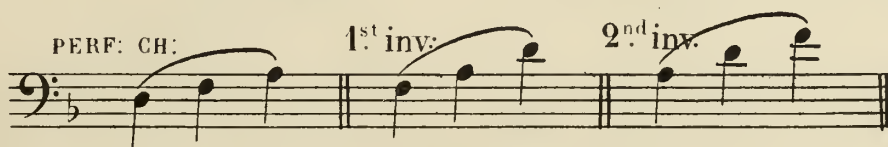
## Diatonic Scale



In Thirds,



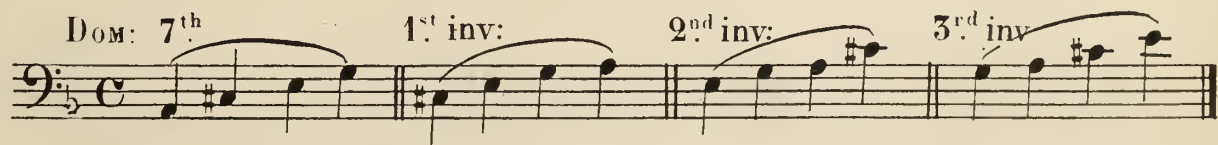
Perfect Chord  
with its 2 Inv:



Arpeggio.



Chord of Dominant 7<sup>th</sup>  
with its 3 Inv:



Arpeggio.



Bassoon tutor.



## B♭ MAJOR.

Diatonic Scale.

In Thirds.

Perfect Chord with its 2<sup>nd</sup> Inv:

PERF: CH:      1<sup>st</sup> inv:      2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup> with its 3<sup>rd</sup> Inv:

Dom: 7<sup>th</sup>      1<sup>st</sup> inv:      2<sup>nd</sup> inv:      3<sup>rd</sup> inv:

Arpeggio.



## G. MINOR.

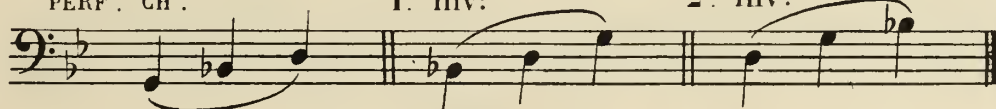
Diatonic Scale



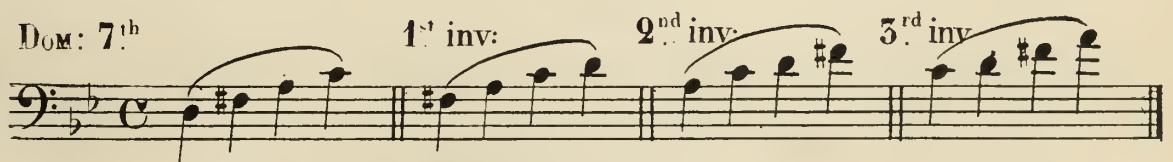
In Thirds

Perfect Chord  
with its 2<sup>nd</sup> Inv:

PERF: CH:

1<sup>st</sup> inv:2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv:Dom: 7<sup>th</sup>1<sup>st</sup> inv:2<sup>nd</sup> inv:3<sup>rd</sup> inv:

Arpeggio.



Bassoon tutor.

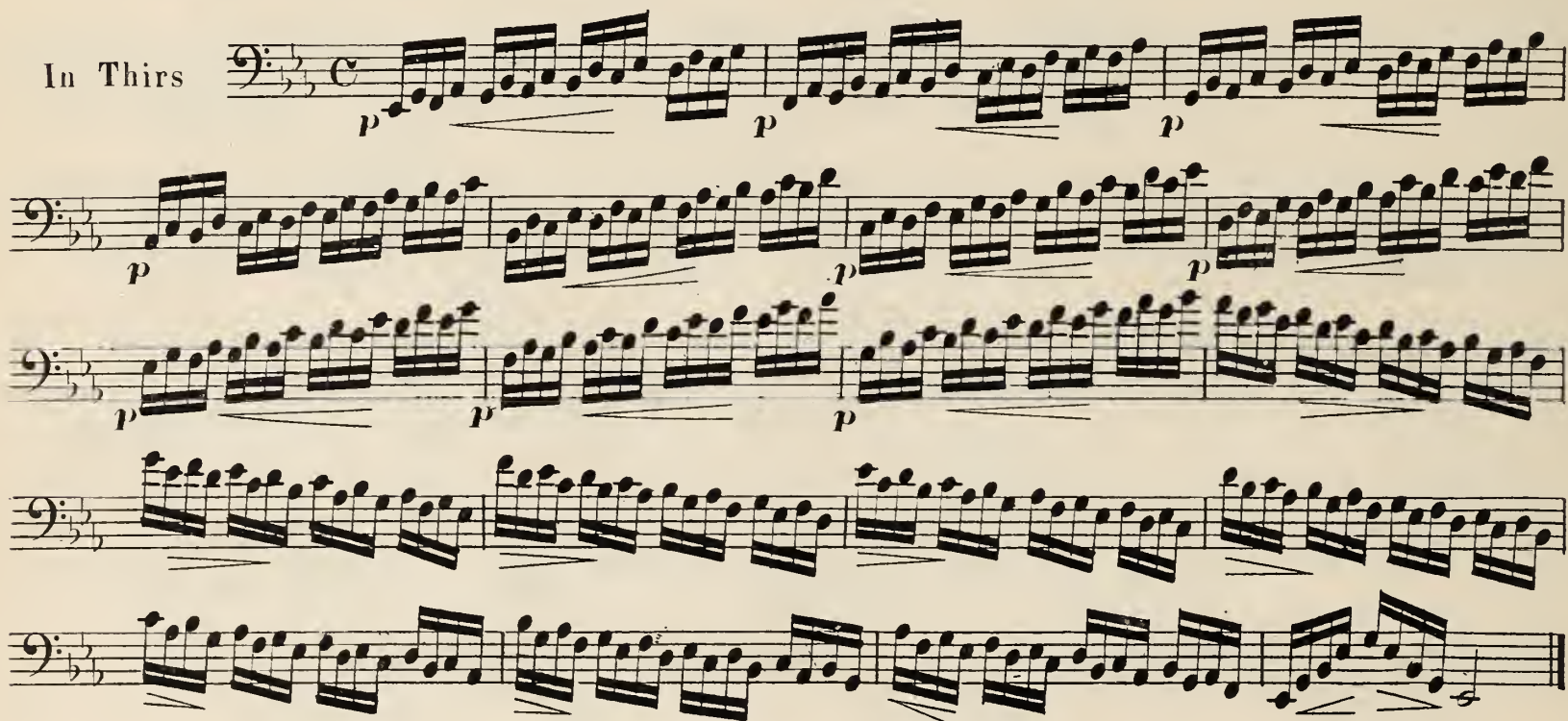
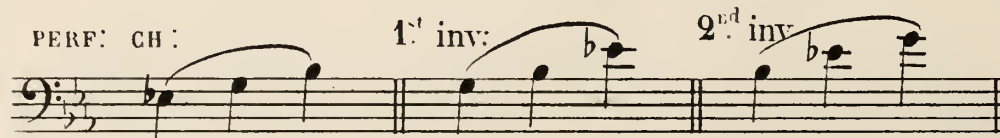


## E♭ MAJOR.

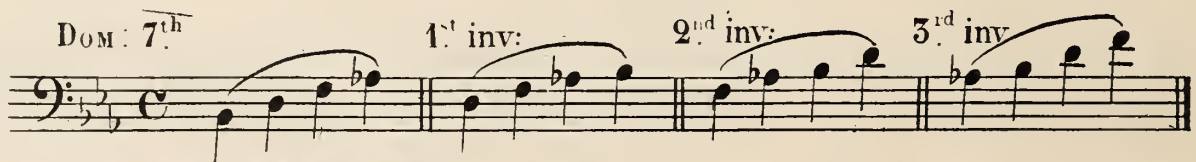
Diatonic Scale



In Thirs

Perfect Chord  
with its 2 Inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3 Inv:

Arpeggio.






## C MINOR.

Diatonic Scale. 

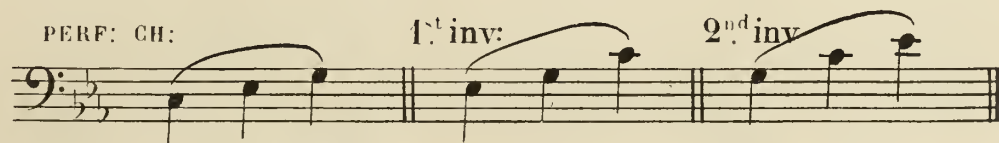




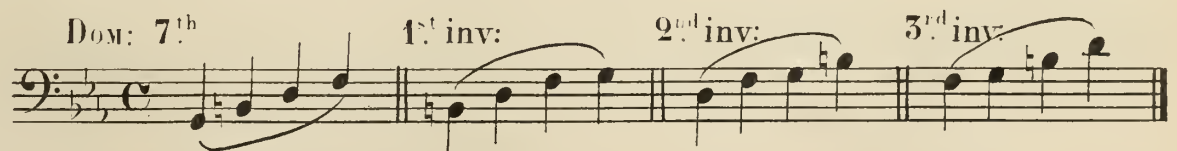
In Thirds. 





Perfect Chord with its 2<sup>nd</sup> Inv: 

Arpeggio. 

Chord of Dominant 7<sup>th</sup> with its 3<sup>rd</sup> Inv: 

Arpeggio. 



## A♭ MAJOR.

Diatonic Scale.

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH:      1<sup>st</sup> inv:      2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup> with its 3 Inv:

Dom: 7<sup>th</sup>      1<sup>st</sup> inv:      2<sup>nd</sup> inv:      3<sup>rd</sup> inv:

Arpeggio.

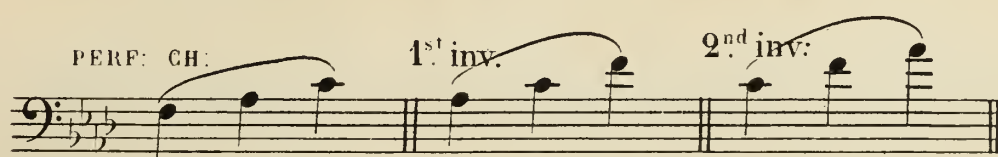


## F MINOR.

Diatonic Scale.



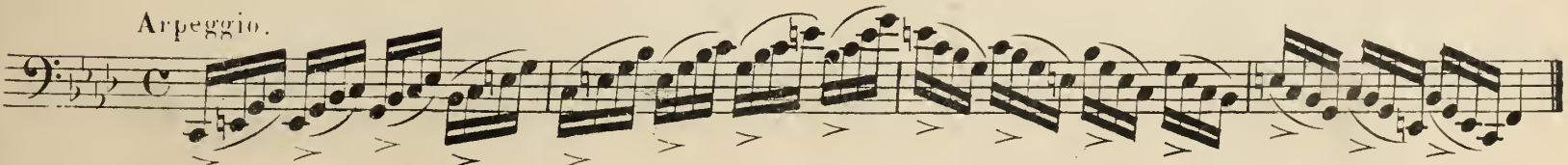
In Thirds.

Perfect Chord  
with its 2<sup>d</sup> Inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>d</sup> Inv:

Arpeggio.



Bassoon tutor.

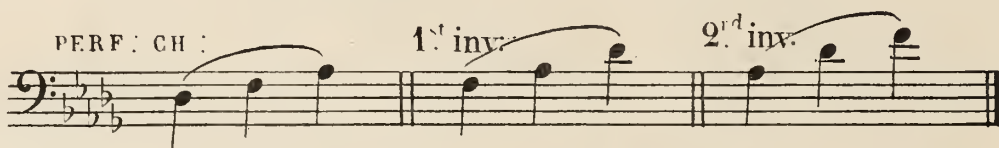


D $\flat$  MAJOR.

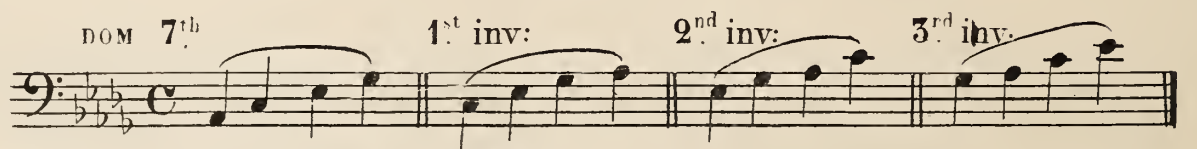
Diatonic Scale.



In Thirds.

Perfect Chord  
with its 2<sup>nd</sup> Inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv:

Arpeggio



## B♭ MINOR.

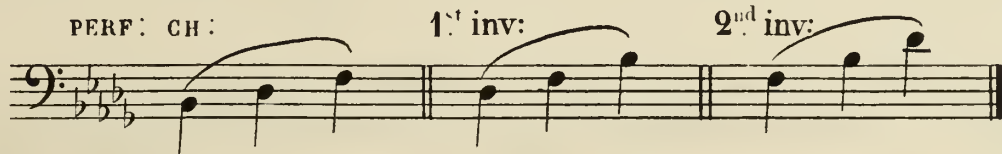
Diatonic Scale.



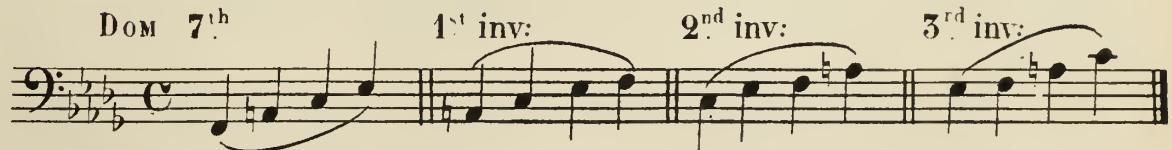
In Thirds.

Perfect Chord  
with its 2<sup>nd</sup> Inv:

PERF. CH:

1<sup>st</sup> inv:2<sup>nd</sup> inv:

Arpeggio.

Chord of Dominant 7<sup>th</sup>  
with its 3<sup>rd</sup> Inv:DOM 7<sup>th</sup>1<sup>st</sup> inv:2<sup>nd</sup> inv:3<sup>rd</sup> inv:

Arpeggio.





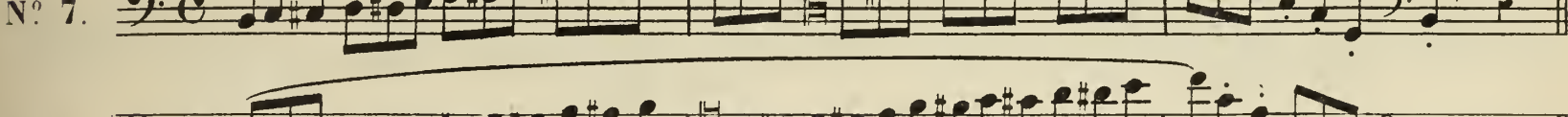
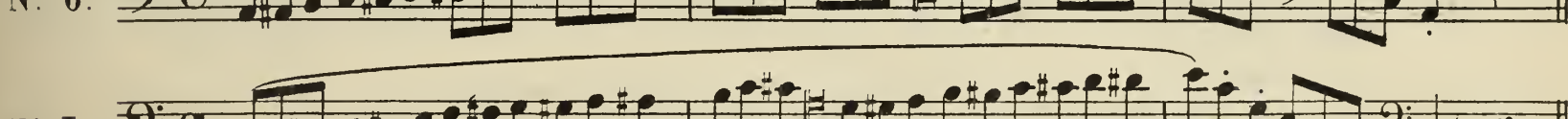
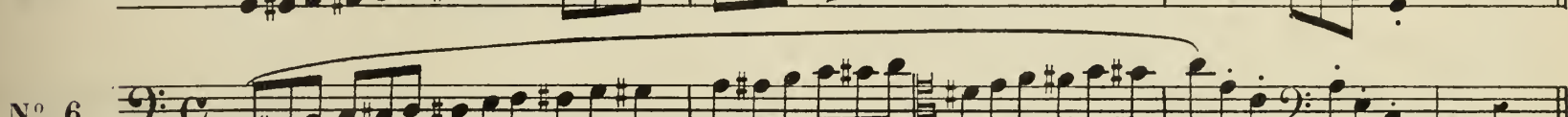
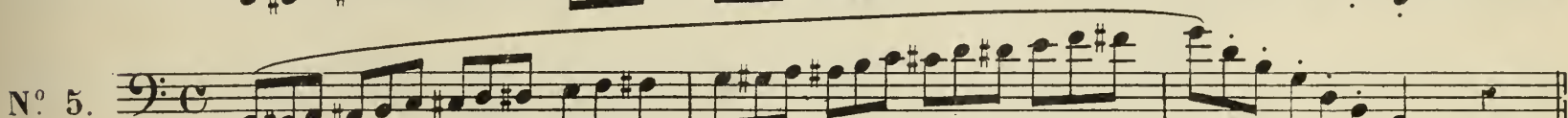
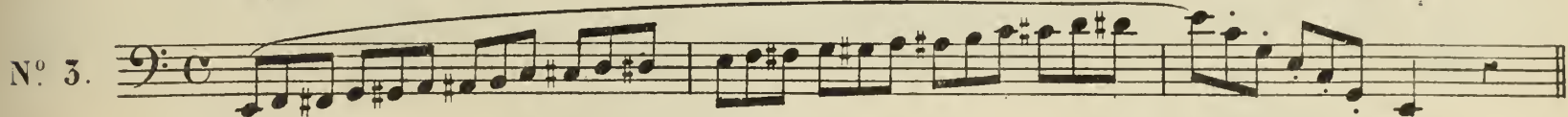
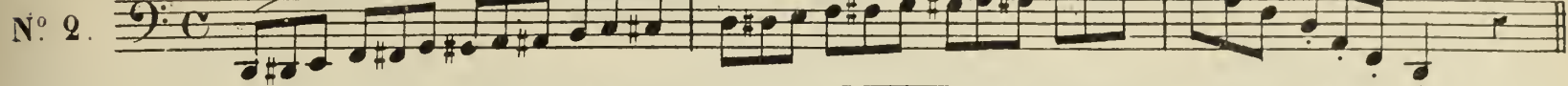
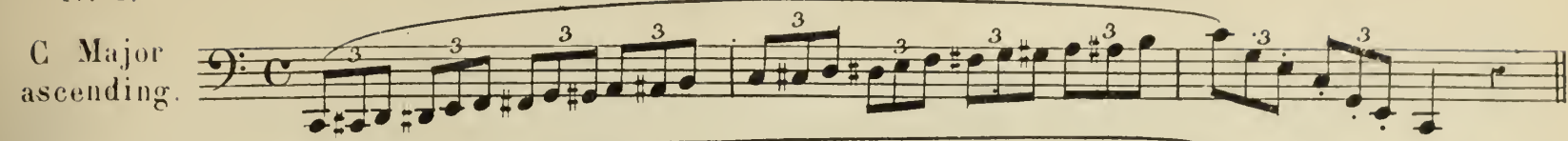
## CHROMATIC SCALES.

The image displays ten staves of musical notation, each containing a chromatic scale. The scales are written in bass clef with a common time signature (C). The first staff begins with a C-clef on the first line. The scales progress through various keys, indicated by the number of sharps or flats on the notes. Each scale is composed of eighth notes, with some measures containing beamed sixteenth notes. The scales are connected by slurs, and there are occasional ties between measures. The notation is clear and professional, typical of a music textbook or method book.

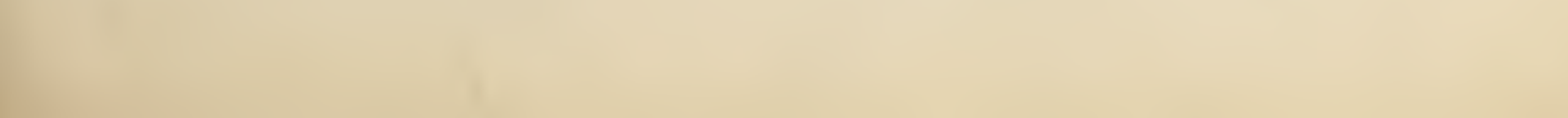
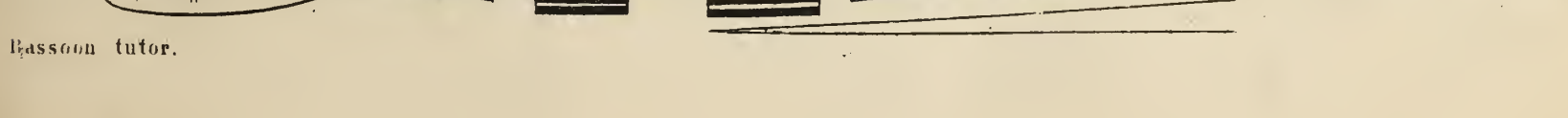
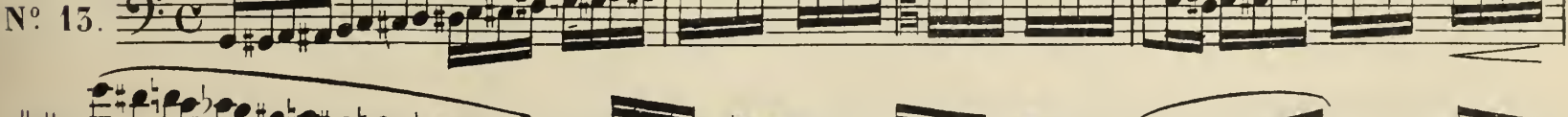
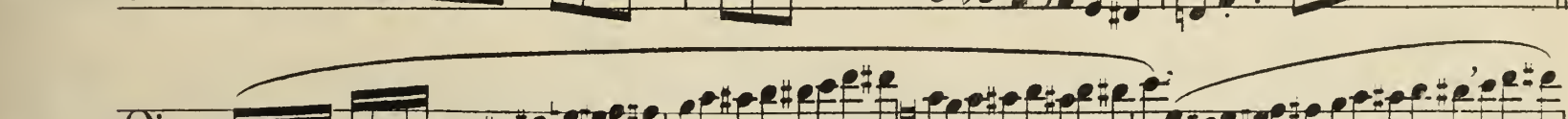
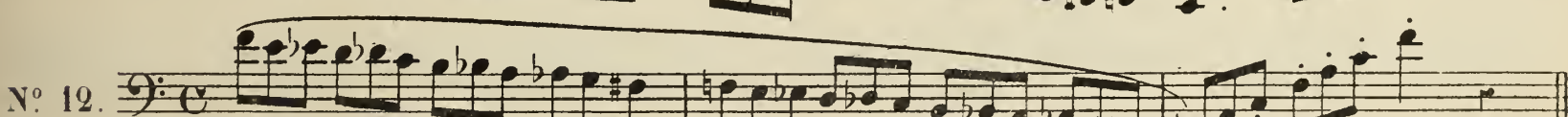
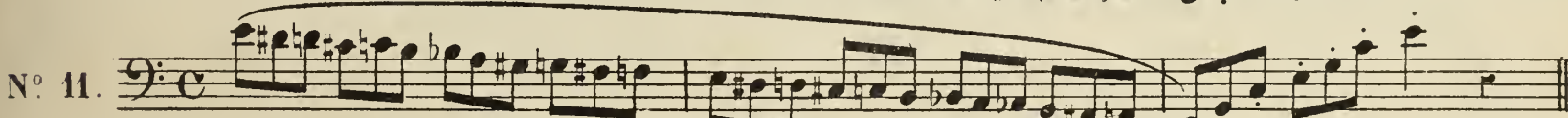
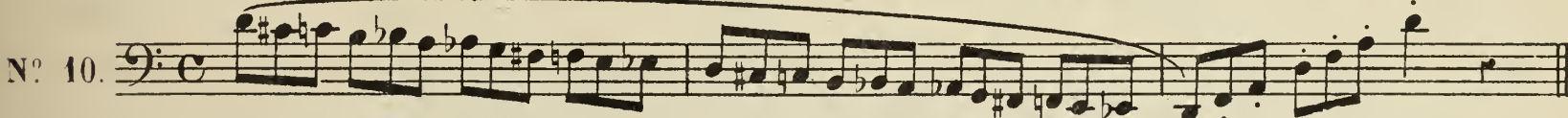
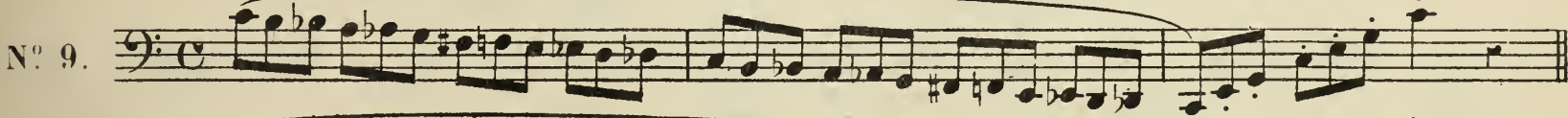
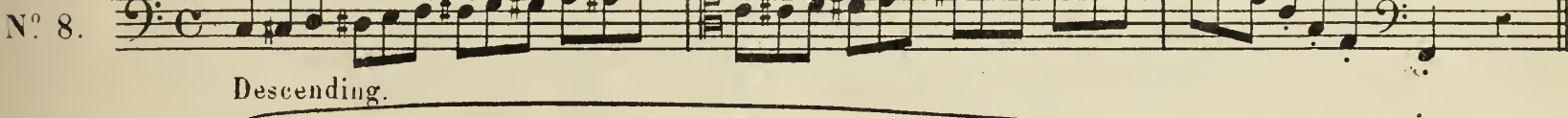


N<sup>o</sup> 1.

## EXERCISES ON THE CHROMATIC SCALES.

C Major  
ascending.

Descending.



Bassoon tutor.



SIX RAPID EXERCISES  
to give brilliancy to the execution.

## No 1.

C Major.

Exercise No 1 is a rapid exercise in C Major for Bassoon Tutor. It consists of 10 staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together in groups of four or six. The exercise is characterized by its rapid, flowing nature, with many slurs indicating continuous runs. The key signature is one sharp (F#), indicating C Major. The exercise concludes with a double bar line.

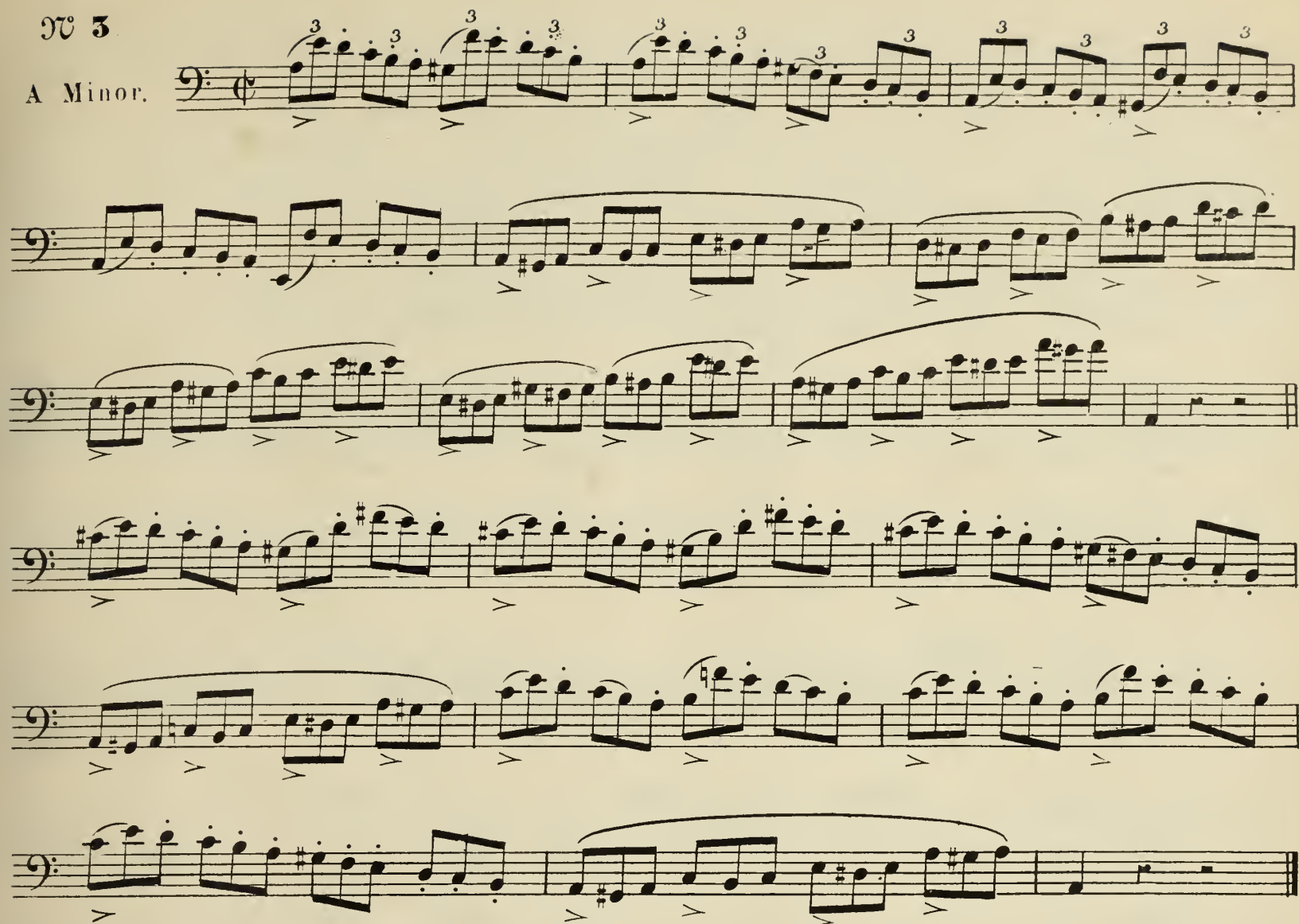
## No 2.

C Major.

Exercise No 2 is a rapid exercise in C Major for Bassoon Tutor. It consists of 3 staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together in groups of four or six. The exercise is characterized by its rapid, flowing nature, with many slurs indicating continuous runs. The key signature is one sharp (F#), indicating C Major. The exercise concludes with a double bar line.

## No 3.

A Minor.



## No 4.

G Major.





No. 5.

D Major.



No. 6.

Moderato.

F Major.

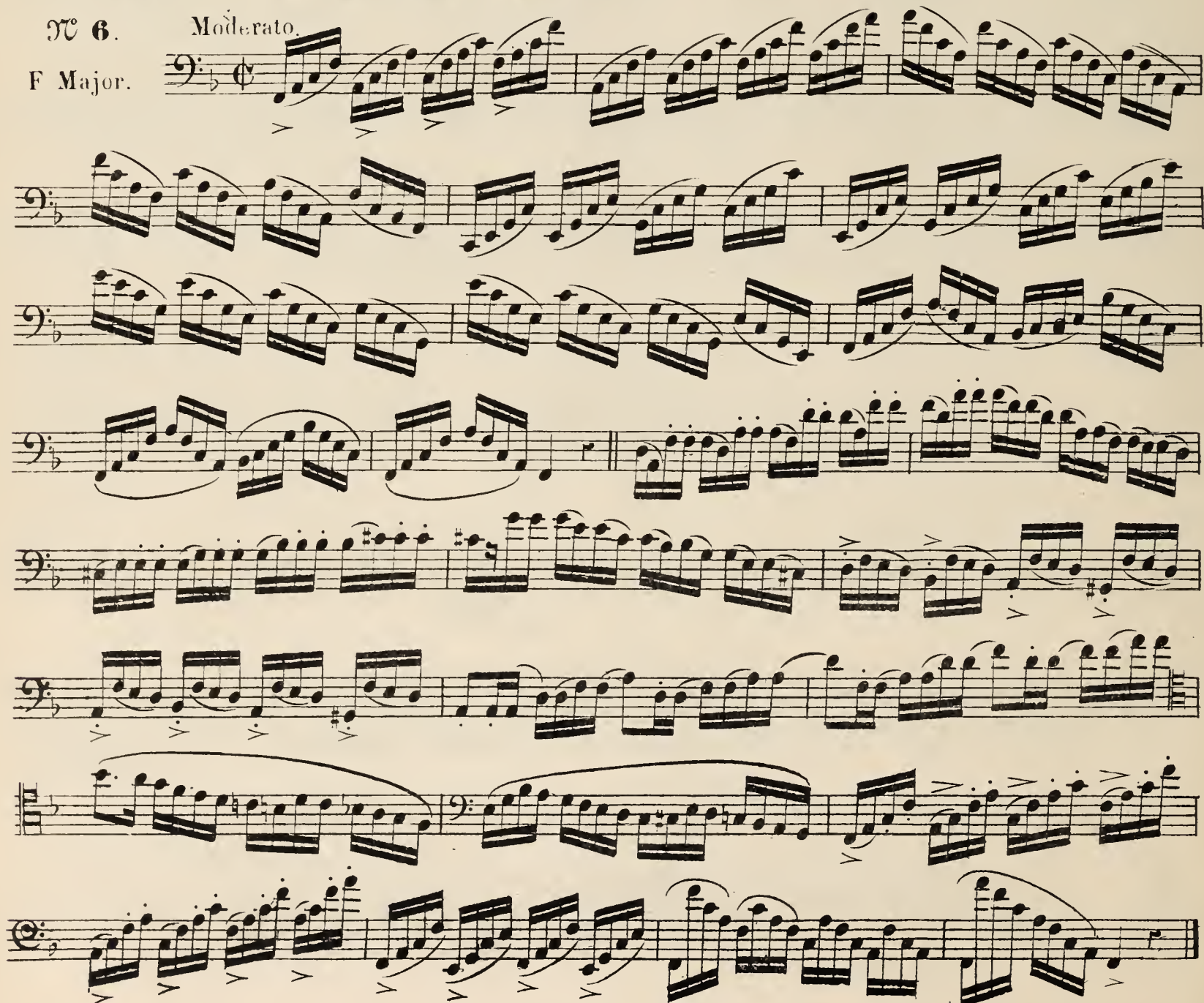
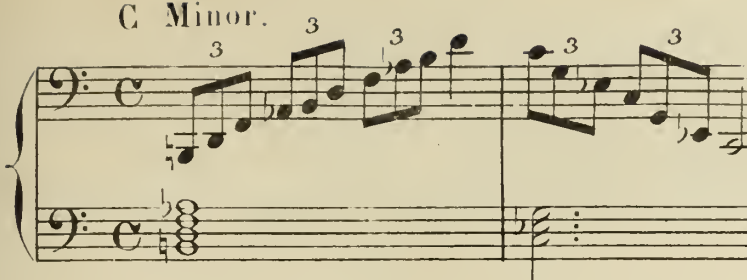
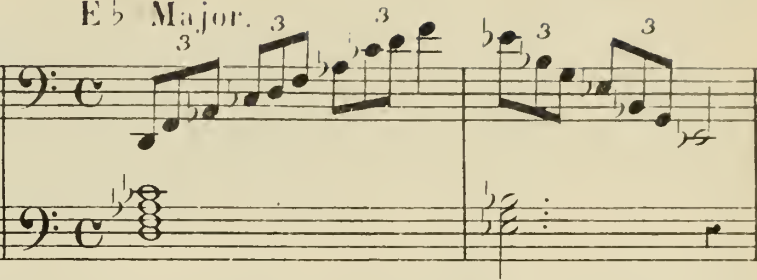


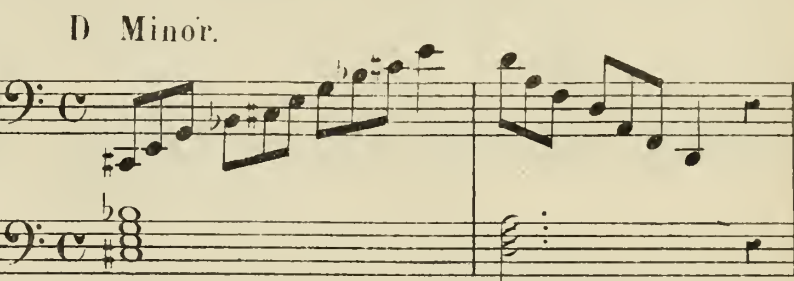


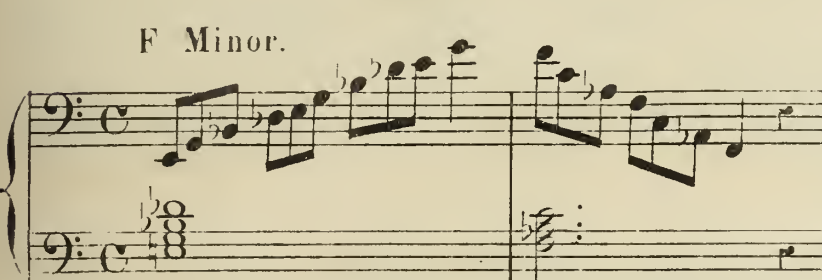
TABLE OF DIMINISHED 7<sup>th</sup>s


C Minor. 


E<sup>b</sup> Major. 


A Minor. 

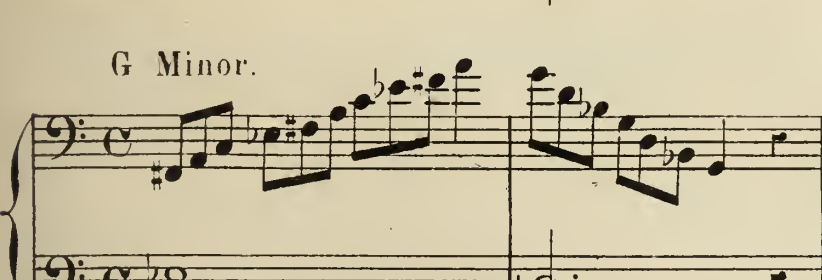
D Minor. 


F Minor. 


A<sup>b</sup> Minor. 

B Major. 

E Minor. 

G Minor. 

B<sup>b</sup> Minor. 

D<sup>b</sup> Minor. 



TWELVE MELODIES FOR 2 BASSOONS  
OR BASSOON AND CELLO.

Andantino.

№ 1.  
BEETHOVEN

And<sup>te</sup> Grazioso

№ 2.  
SCHUBERT

Larghetto.

№ 3.  
DONIZETTI



Musical score for Bassoon Tutor, page 53. The score consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The music features various dynamics including *f*, *fp*, *p*, *pp*, *cres.*, and *rall.* There are also markings for *smorz* and *Maggiore*. The notation includes eighth and sixteenth notes, rests, and slurs.



## No. 4.

Andante.

Dernière pensée  
de RESSIGER  
attributed to  
WEBER.

*dolce*

FINE

D.C.

Moderato.

## No 5

BELLINI

*mezzo f*

*rallf ff*



Larghetto.

No 6

WEBER

And<sup>te</sup> sostenuto.

No 7.

HAYDN.  
(La Création)



## Allegretto.

No. 8.

ROSSINI.

Musical score for No. 8, Allegretto, by Rossini. The score is in C major, 2/4 time. It features a piano (*p*) dynamic and includes triplets and trills. The first system shows the right hand with eighth notes and the left hand with triplets. The second system includes a repeat sign and a forte (*f*) dynamic. The third system features trills and triplets.

## Larghetto.

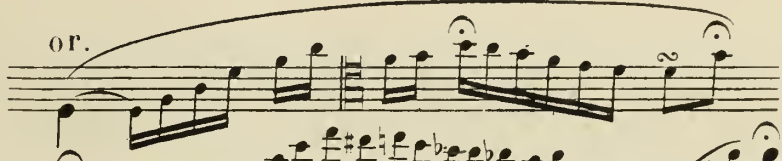
No. 9.

ADAM.

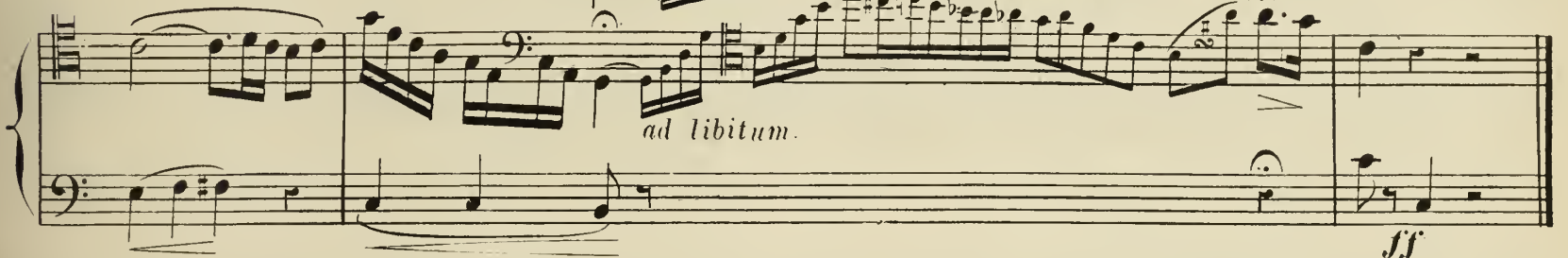
Musical score for No. 9, Larghetto, by Adam. The score is in C major, 2/4 time. It features a piano (*p*) dynamic for the right hand and a pianissimo (*pp*) dynamic for the left hand. The first system shows the right hand with eighth notes and the left hand with a steady eighth-note accompaniment. The second system includes a repeat sign and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic and includes a trill.



or.



ad libitum.



NORMA.

Maestoso.

No 10

BELLINI



Bass on tutor.



All<sup>o</sup> moderato.

Marziale.

No. 11

BELLINI.

The musical score is for a Bassoon tutor, No. 11 by Bellini. It is in C major, 2/4 time, and consists of 11 measures. The tempo is marked 'Allo moderato' and the mood is 'Marziale'. The score is divided into two systems. The first system contains measures 1-8, and the second system contains measures 9-11. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'f' (forte) and 'p' (piano). The first system begins with a treble clef and a common time signature. The second system begins with a bass clef and a common time signature. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'f' (forte) and 'p' (piano). The first system contains measures 1-8, and the second system contains measures 9-11. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'f' (forte) and 'p' (piano).

Andante,

*p*

*dim*

*p*

*lento.*



## Allegro.

*f*

*pp*

Rall.

Tempo.

*tr*

*cres*

*cen*

*do ff accel.*

*marcato.*

*ff*

All<sup>o</sup> moderato.N<sup>o</sup> 12.

DONIZETTI

*p*

*rit.*

*f*

*rit.*

*tenuto.*

*tenuto.*

*tenuto.*

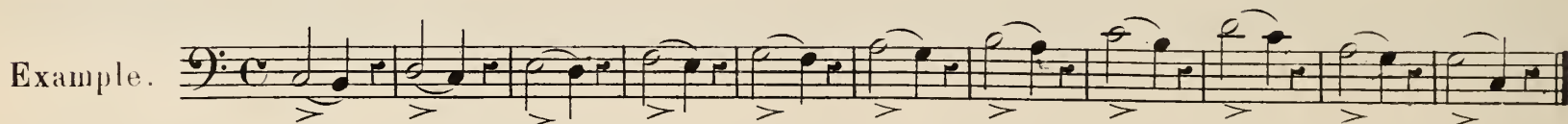
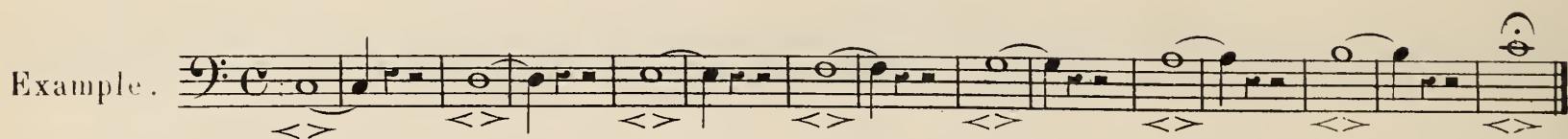


## THE SHADES.

The shades are indicated by signs < > v ^ etc:

It requires a real artistic feeling to express the ideas of authors in every shade; and if such taste is not natural, it should be arduously studied.

The note is struck softly, and the sound gradually augmented in this case < then gradually diminished when thus <>, attacked with force and sensibly diminished when >



And.<sup>te</sup> mosso.2<sup>nd</sup> RÉSUMÉ.

The shades are applied equally to several, as to one single note.

Example. *legato.*  
Allegro.  
*p*

### AGREEMENTS IN MUSIC

These small notes are used as ornaments, and tend to render the uniformity of a strain more agreeable to the ear.

The appoggiatura is a small note placed at one or more degrees above or under the real note; it takes its value from that real note.

Bear upon the small note more than upon the real note.

The superior appoggiatura may be one or half tone above the real note; the inferior is almost invariably half tone lower.

The appoggiatura as written.

Example. *As played.*

As written.

Example. *As played.*



All<sup>o</sup> maestoso.

1<sup>st</sup> STUDY  
on appoggiatura  
with accompaniment.

The first study is written for piano in G major, 2/4 time. It consists of five systems of music. The first system shows the beginning with a treble and bass staff. The melody in the treble staff features a series of eighth-note appoggiaturas. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the fifth system.

Andantino.

2<sup>nd</sup> STUDY  
on appoggiatura  
with accompaniment.

The second study is written for piano in G major, 3/4 time. It consists of two systems of music. The first system shows the beginning with a treble and bass staff. The melody in the treble staff features a series of eighth-note appoggiaturas. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the second system.

The first system shows a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system continues the melodic line with more complex rhythms. The third system features a more active bass line with sixteenth-note patterns. The fourth system concludes with a final melodic phrase and a sustained bass note.

The (so-called) small note is generally a repetition of the preceeding note and is lightly accented; it is executed in various ways.

1<sup>st</sup> Example. *as written.*

2<sup>nd</sup> Example. *as written.*

3<sup>rd</sup> Example. *as written.*



## Andantino

1<sup>st</sup> STUDYON THE SMALL NOTE  
accompaniment.

Musical score for the first study, Andantino tempo. It consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes a large bracket over the first four measures. The second system has a bracket over the last four measures. The third system has a bracket over the first four measures. The fourth system has a bracket over the first four measures. The fifth system has a bracket over the first four measures. The sixth system has a bracket over the first four measures. The seventh system has a bracket over the first four measures.

## Allegretto.

2<sup>nd</sup> STUDY.ON THE SMALL NOTE  
accompaniment.

Musical score for the second study, Allegretto tempo. It consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system has a bracket over the first four measures. The second system has a bracket over the first four measures.



This page contains eight systems of musical notation, each consisting of two staves. The notation is written in bass clef and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a double bar line. The notation is complex, featuring many beamed notes and slurs. The final system includes a forte dynamic marking (*f*) and a double bar line.



### THE GRUPETTI.

This ornament is composed of two, three, or four small notes tied together. There are two sorts of grupetti; the first is placed before or after the principal note, and its value is taken from the preceeding note

Examples.

2 notes.

3 notes.

4 notes. Lento.

The second sort is the reunion of 4 small notes. Its value is taken from the affected note. It is represented by the sign  $\infty$ . Sometimes a  $\sharp$  or  $\flat$  is placed above the sign to indicate the alteration of the 3<sup>rd</sup> small note

Example.

As written.

As played.

Example.

As written.

As played.

Andantino.

I<sup>st</sup> STUDYon the  
GRUPETTI.

The musical score is written for a single instrument in bass clef, 3/4 time. It consists of 16 measures. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The first measure has a '2' above the first note, indicating a second ending. The second measure has a '2' above the first note, indicating a second ending. The third measure has a '2' above the first note, indicating a second ending. The fourth measure has a '2' above the first note, indicating a second ending. The fifth measure has a '2' above the first note, indicating a second ending. The sixth measure has a '2' above the first note, indicating a second ending. The seventh measure has a '2' above the first note, indicating a second ending. The eighth measure has a '2' above the first note, indicating a second ending. The ninth measure has a '2' above the first note, indicating a second ending. The tenth measure has a '2' above the first note, indicating a second ending. The eleventh measure has a '2' above the first note, indicating a second ending. The twelfth measure has a '2' above the first note, indicating a second ending. The thirteenth measure has a '2' above the first note, indicating a second ending. The fourteenth measure has a '2' above the first note, indicating a second ending. The fifteenth measure has a '2' above the first note, indicating a second ending. The sixteenth measure has a '2' above the first note, indicating a second ending. The score includes dynamic markings: *p* (piano) at measures 6, 10, and 14; *rf>f>rf* (rhythmic fortissimo) at measure 11; and *f* (forte) at measure 12. The score also includes various musical notations such as slurs, ties, and ties.



## Tempo di Valse.

2<sup>nd</sup> STUDYon the  
GRUPETTI

The musical score is written for two staves, both in bass clef with a key signature of one flat (B-flat). The time signature is 3/4. The piece is titled "2<sup>nd</sup> STUDY on the GRUPETTI" and is marked "Tempo di Valse." The score begins with a piano (*p*) dynamic marking. The notation includes various musical elements: eighth and sixteenth notes, rests, and slurs. There are several accents (>) placed over notes throughout the piece. The score is divided into seven systems, each consisting of two staves. The first system includes a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking. The seventh system includes a piano (*p*) dynamic marking. The score concludes with a final cadence.

This page contains seven systems of musical notation for a Bassoon tutor. Each system consists of two staves: a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present, including 'cres.' (crescendo) and 'f' (forte). The page is numbered 71 in the top right corner.



## THE SHAKE.

The shake is the rapid succession of two notes, it is of great effect according to the taste with which it is performed. It is indicated by the sign (*tr* ~ ~ ~)

1<sup>st</sup> Ex: *As written.* *tr*

*As played.*

2<sup>nd</sup> Ex: *As written.* *tr*

*As played.*

The above Ex: shows the best manner to execute the shake in slow music; in quick movements it must be closer at the beginning.

## PREPARATIONS FOR THE SHAKES.

*As written.* *tr*

*As played.*

*p*

*As written.* *tr*

*As played.*

*p*

*As written.* *tr*

*As played.*

*p*

*As written.* *tr*

*As played.*

*p*

## WITH TERMINATION.

*As written.* *tr*

*As played.*

*As written.* *tr*

*As played.*

*p*

*As written.* *tr*

*As played.*

*As written.* *tr*

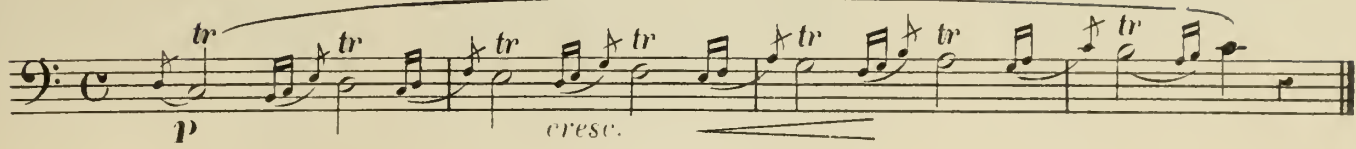
*As played.*

*p*

Begin the shake slowly and steadily, gradually increasing with additional force & gracefully terminating on the final note

## DIATONIC SCALE IN SHAKES.

Take care to bear on the note of the scale.



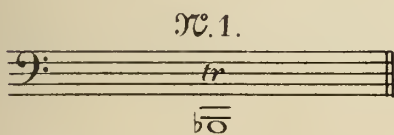
The small note may be dispensed with



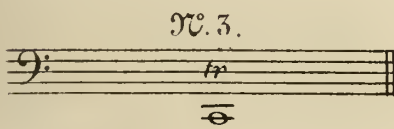
## EXERCISES ON THE SHAKE.



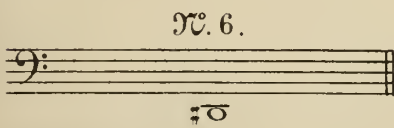
## GENERAL TABLE OF SHAKES.



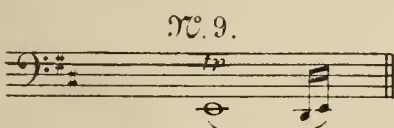
Impossible



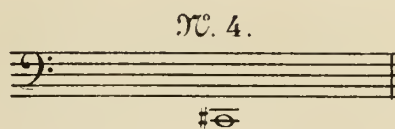
Impossible.



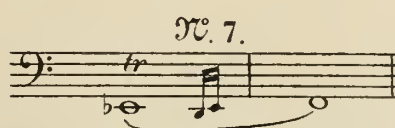
Impossible.



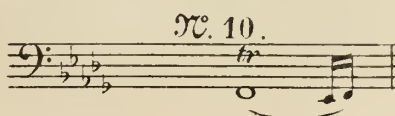
Impossible.



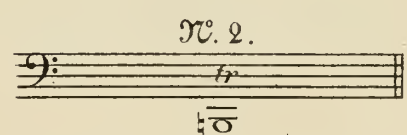
Impossible.



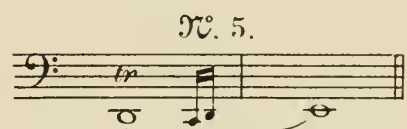
Press left thumb on D and E<sup>b</sup> keys shake with right thumb.



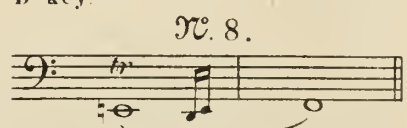
Impossible.



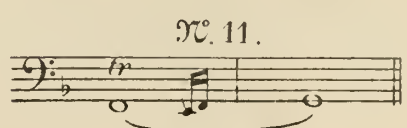
Impossible.



Possible in C Major; shake with D key.



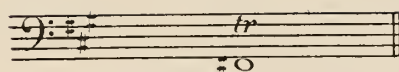
Shake with right thumb



Shake with F key.



No. 12.



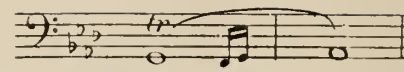
Impossible.

No. 13.



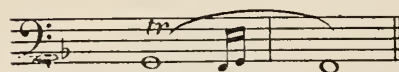
Shake with F key using E# to terminate with ease

No. 14.

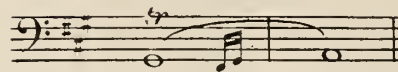


Shake with G# key.

No. 15.

Shake with 1<sup>st</sup> finger of right hand.

No. 16.

With right thumb, open F# key, shake with 1<sup>st</sup> finger right hand

No. 17.

With right thumb, open F# key, shake with 2<sup>nd</sup> finger right hand

No. 18.

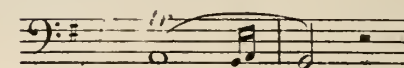
Shut E# hole with right hand thumb, shake with 2<sup>nd</sup> finger right hand.

No. 19.

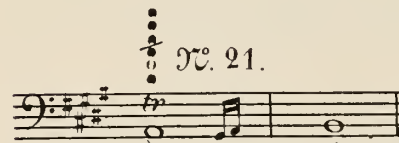


Same, but shake with medium Bb key.

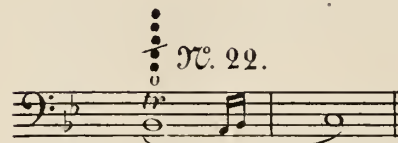
No. 20.

Shake with 2<sup>nd</sup> finger right hand

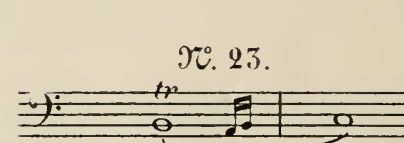
No. 21.

Open G# key, shake with 2<sup>nd</sup> finger right hand.

No. 22.

Open medium Bb key, shut E# hole with right thumb, shake with both 2<sup>nd</sup> & 1<sup>st</sup> fingers right hand.

No. 23.

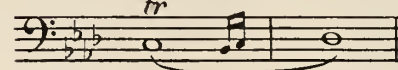


If Bb too flat open medium Bb key taking care to drop it to terminate.

No. 24.

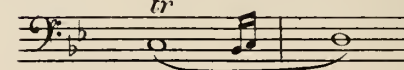
Open Bb key, shake with 3<sup>rd</sup> finger left hand keeping the Bb key open to terminate.

No. 25.

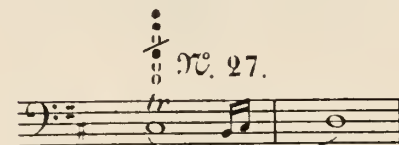


Shake with C# or Db key terminate with Bb key.

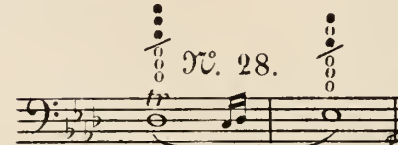
No. 26.

Open Bb key, shake with 3<sup>rd</sup> finger left hand making Bb with the key to terminate.

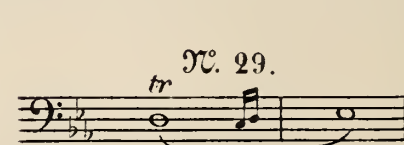
No. 27.

Open Bb key, shake with 1<sup>st</sup> finger right hand keep Bb key open for the Bb which is in the termination.

No. 28.

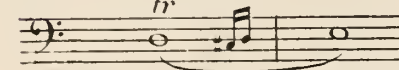
Db with C# key, shake with 2<sup>nd</sup> finger left hand.

No. 29.



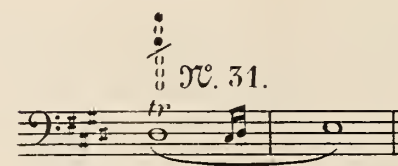
Shut lower E# hole with right thumb, shake with medium Eb key.

No. 30.

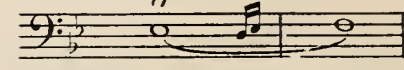


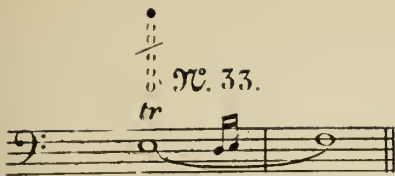
Shut low E# hole with the right thumb and shake with medium finger left hand the C# to be made thus

No. 31.

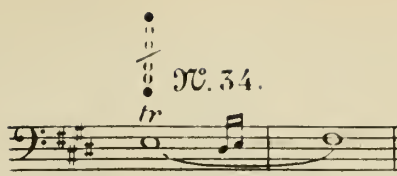
Open medium C# key, shake with 3<sup>rd</sup> finger left hand making C# with the key.

No. 32.

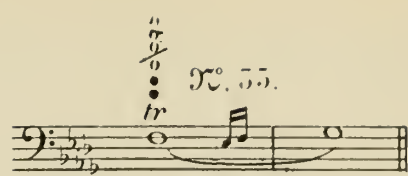
Make Eb with Eb key, shake with 1<sup>st</sup> finger left hand.



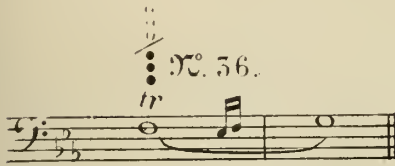
Shut low E $\flat$  hole, shake with 1<sup>st</sup> finger left hand.



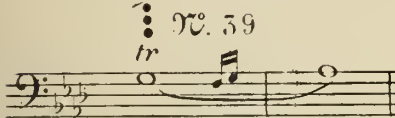
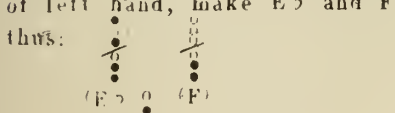
Shut low F $\sharp$  key, shake with 1<sup>st</sup> and 2<sup>nd</sup> fingers of right hand it may be terminated by keeping F $\sharp$  shut without altering the fingering for F $\sharp$  following, the D $\sharp$  will be made thus:



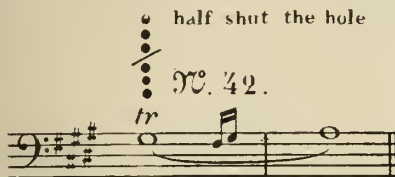
Shut F $\sharp$  key, shake with 1<sup>st</sup> finger right hand, make E $\flat$  thus: keeping the F $\sharp$  key shut



Shake with 2<sup>nd</sup> and 3<sup>rd</sup> fingers of left hand, make E $\flat$  and F thus:



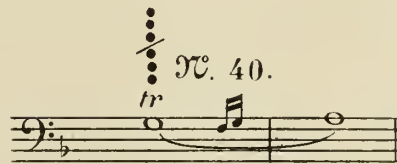
Shake with G $\sharp$  key, make the F thus:



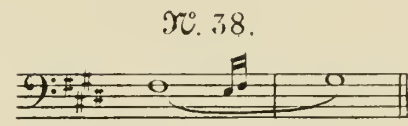
Shake with 2<sup>nd</sup> finger opening low E $\flat$  key.



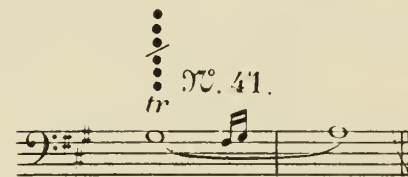
Shake with low F $\sharp$  key, make E thus:



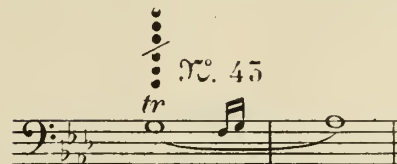
As in N<sup>o</sup> 15 the F thus: and the G as in the scale.



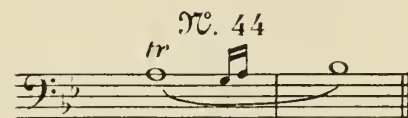
Impossible



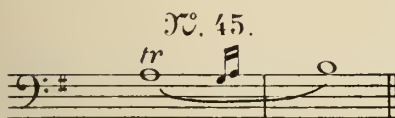
As in N<sup>o</sup> 16 but make F $\sharp$  thus: keeping F $\sharp$  key open also for following.



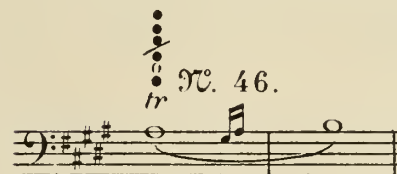
The same, making the F thus:



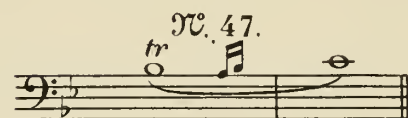
As N<sup>o</sup> 19.



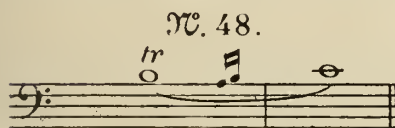
As N<sup>o</sup> 20.



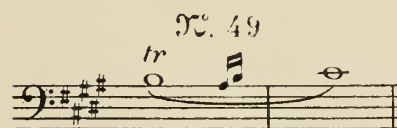
Open low E $\flat$  key shake with 3<sup>rd</sup> finger of right hand.



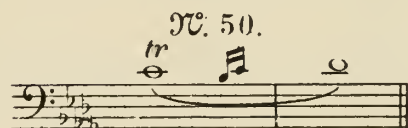
As N<sup>o</sup> 22.



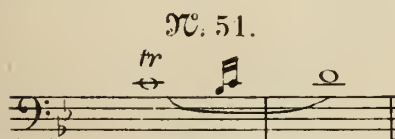
As N<sup>o</sup> 25.



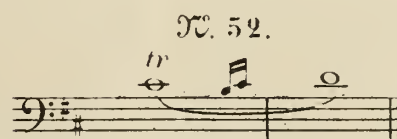
As N<sup>o</sup> 24.



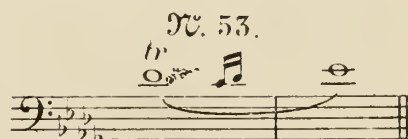
As N<sup>o</sup> 25. The shake may be played with low F key without using D $\flat$  key.



As N<sup>o</sup> 26.

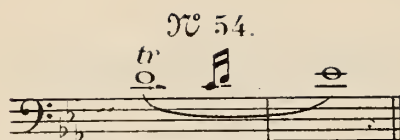


As N<sup>o</sup> 27.

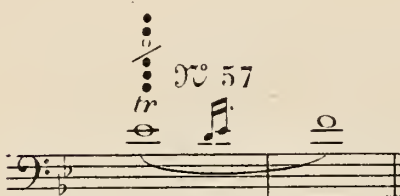


As N<sup>o</sup> 28.

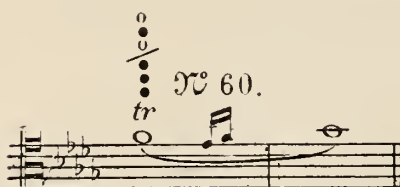




Shake with E $\flat$  key, or in default shake with the 3 fingers of right hand.



Shake with 1<sup>st</sup> and 2<sup>nd</sup> fingers of left hand



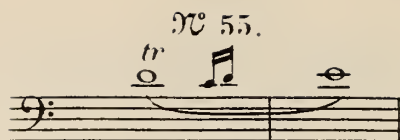
Let the G $\sharp$  key shut, open medium E $\flat$  key shake with low F $\sharp$  key.



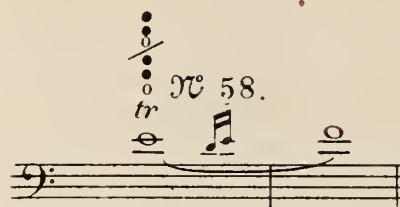
Shake with A key.



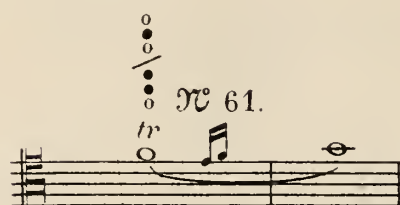
Impossible.



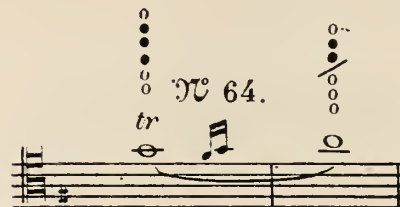
Open G $\sharp$  key and shake with 2<sup>nd</sup> finger of left hand.



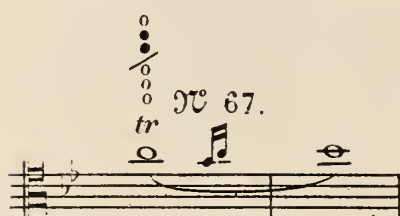
Shake with 1<sup>st</sup> and 2<sup>nd</sup> fingers of left hand. If E too flat open low F $\sharp$  key.



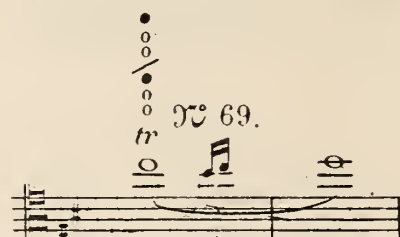
Let the G $\sharp$  key shut, the 1<sup>st</sup> finger of left hand will shake with medium F $\sharp$  key, the E thus



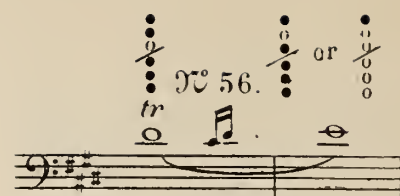
Shake with A key shutting low F $\sharp$  key.



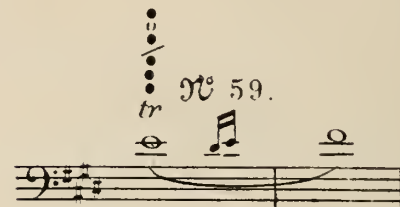
Open A key, shut low F $\sharp$  key, shake with the 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> fingers of right hand.



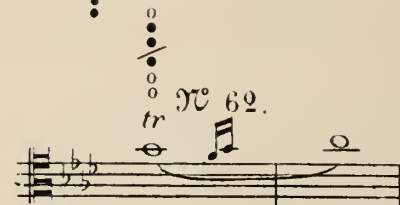
Open G $\sharp$  key, shake with 1<sup>st</sup> finger of left hand; the B thus



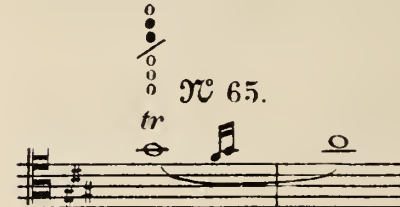
Shake with 2<sup>nd</sup> finger of left hand make C $\sharp$  thus



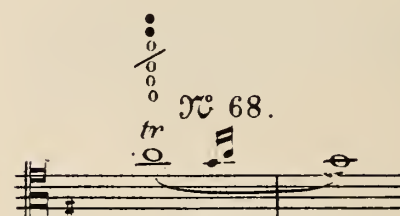
Shake with low F $\sharp$  key, make D $\sharp$  thus and following F $\sharp$  thus shutting F $\sharp$  key.



Shake with 1<sup>st</sup> finger right hand, the F $\sharp$  thus opening G $\sharp$  key.



Shut low F $\sharp$  key shake with A key dropping the lips.



Open medium B $\flat$  key shut low F $\sharp$  key, shake with 1<sup>st</sup> and 2<sup>nd</sup> fingers of right hand, keep B $\flat$  key open for the G.

STUDY.  
on the  
SHAKE.

Largo.

dolce.

p


6

eres

diminuendo.



# THE MORDANT (ABBREVIATE SHAKE.)

It is indicated by a short sign  over the affected note; it should not be confounded with the 2<sup>nd</sup> sort of gruppetti.

1<sup>st</sup> Example.

As written.         

As played.         

2<sup>nd</sup> Example.

Slow movement.

As written.    

As played.    

STUDY

on the above.

All. maestoso.

This page of musical notation for a Bassoon tutor, page 79, consists of eight systems of music. Each system is written for a treble and bass staff. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and dynamic markings (f, p, dolce, cresc., piu cresc.). The music is written in a key with one sharp (F#) and a 2/4 time signature. The systems are connected by repeat signs and first/second endings. The final system ends with a double bar line and a repeat sign.



*dolce.*

*cresc.*

*f*

# SYNCOPIATED NOTES.

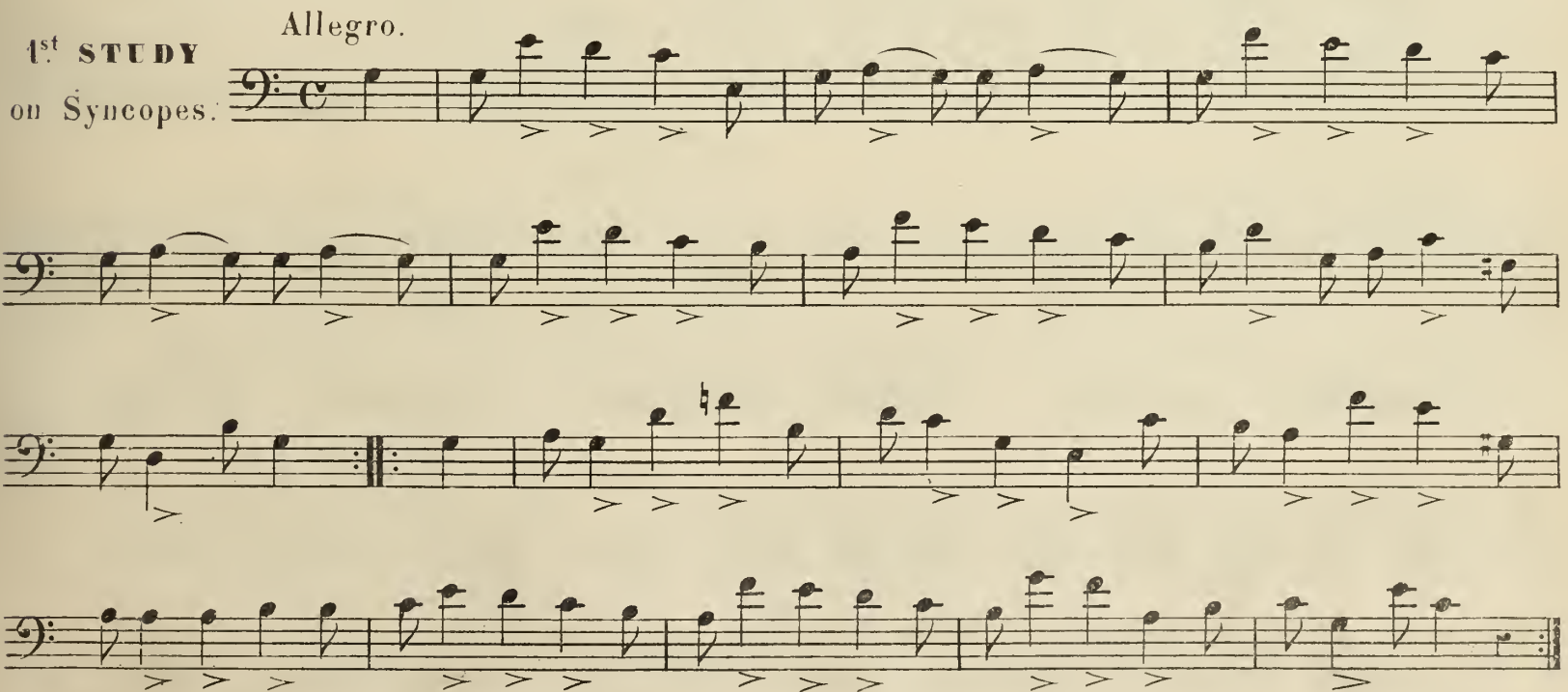
The syncope is a note equally divided between the weak part of a beat and the strong part of the following beat.



There are some unequally divided, the value being less on one side than on the other.



The syncopated notes should be well accented, specially in quick passages. Do not bear on the third beat of the bar on which the syncope ends; it must be attacked firmly from the strong to the weak, taking half the value of the preceeding note.





2<sup>nd</sup> STUDY

on

## SYNCOPIES

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The first staff is marked *dolce*. The second staff is marked *cresc.* and *f*. The third staff is marked *f*. The fourth staff is marked *f*. The fifth staff is marked *f*. The sixth staff is marked *f*. The seventh staff is marked *f*. The eighth staff is marked *f*. The score includes various musical notations such as slurs, trills (*tr*), and dynamics (*dolce*, *cresc.*, *f*). The piece concludes with a double bar line.



*tr*

*Lento*

*a Tempo*

*legato.*

*tr*

*cresc.*

*p*

*cresc.*

*piu cresc.*

*tr*

*tr*

*tr*

*tr*

*ff*



**BREATHING (2)**

The breathing is most important in the execution of music; wrongly placed it destroys the beauty of a melody.

There are two ways of breathing. The first occurs on the termination of a phrase and over a rest or pause. The second occurs on the detached notes in the middle of a strain or repetition of some notes on the same degree, when half breathing is required.

Moderato.

Ex: full Breathing.

Andante.

Ex: half Breathing.

Never breathe on the line separating the bars unless the melody ends on it. It is preferable to anticipate the value of the notes, specially when the phrase is a long one.

Largo.

Example.

In following example, breathing can be effected on the line separating the bar.

Example.

The pupil being now supposed to be sufficiently advanced in music, we will not show any more sign (?) for Breathing.

Moderato.

1<sup>st</sup> STUDY

on  
BREATHING.

The musical score is written for Bassoon and includes the following details:

- Tempo:** Moderato.
- Key Signature:** One sharp (F#), indicating G major.
- Time Signature:** Common time (C).
- Staffing:** The score uses eight staves. The first staff is a grand staff (treble and bass clef). The remaining seven staves are organized into four pairs of grand staves, with the final pair consisting of single staves.
- Measure Count:** The piece consists of 16 measures.
- Dynamics:** The score includes piano (*p*) and forte (*f*) markings.
- Articulation:** Notes are often slurred together, and there are numerous accents (>) throughout the piece.
- Technical Markings:**
  - Trills (*tr*) are present in measures 1, 3, 5, 7, 9, 11, 13, and 15.
  - Triplets (marked with a '3') appear in measures 6, 8, 10, and 12.
  - Breath marks (vertical lines with a small circle) are used to indicate phrasing, particularly in the first grand staff and the final pair of staves.

Bassoon tutor.



musical score for Bassoon tutor, page 84. The score consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The music features various techniques including trills, triplets, and dynamic markings such as *cresc.*, *f*, and *ff*.

System 1: Treble staff has trills and slurs; bass staff has eighth notes.

System 2: Treble staff has trills and slurs; bass staff has eighth notes.

System 3: Treble staff has trills and slurs; bass staff has eighth notes.

System 4: Treble staff has trills and slurs; bass staff has eighth notes.

System 5: Treble staff has trills and slurs; bass staff has eighth notes. Dynamic markings: *cresc.*, *f*, *cresc.*

System 6: Treble staff has trills and slurs; bass staff has eighth notes. Dynamic markings: *f*, *dolce.*, *tr*

System 7: Treble staff has trills and slurs; bass staff has eighth notes. Dynamic markings: *f*, *tr*, *f cresc.*, *ff*



Adagio.

2.<sup>d</sup> STUDYon  
BREATHING.

Musical score for "2.<sup>d</sup> STUDY on BREATHING." in B-flat major, 2/4 time, Adagio. The score consists of six systems of grand staves. It features various musical notations including dynamics (*f*, *p*, *cresc*), articulation (accents, slurs), and phrasing (breath marks). The piece concludes with a final cadence marked *f* and a *cresc* instruction.





**3<sup>rd</sup> STUDY**  
on  
**BREATHING.**

*Allegretto*



FINE.

This musical score is for a Bassoon tutor, page 89. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system ends with a double bar line and the word "FINE." The second system begins with a piano (p) marking. The third system includes a forte (f) marking. The fourth system includes a trill (tr) marking. The fifth system includes a trill (tr) marking. The sixth system includes a trill (tr) marking. The seventh system includes a trill (tr) marking. The score concludes with a double bar line and the initials "D.C." (Da Capo).



# ALTERED AND ACCENTED NOTES.

When altered notes occur, bear on these notes more than the notes on which they are resolved, as if they bore the sign >

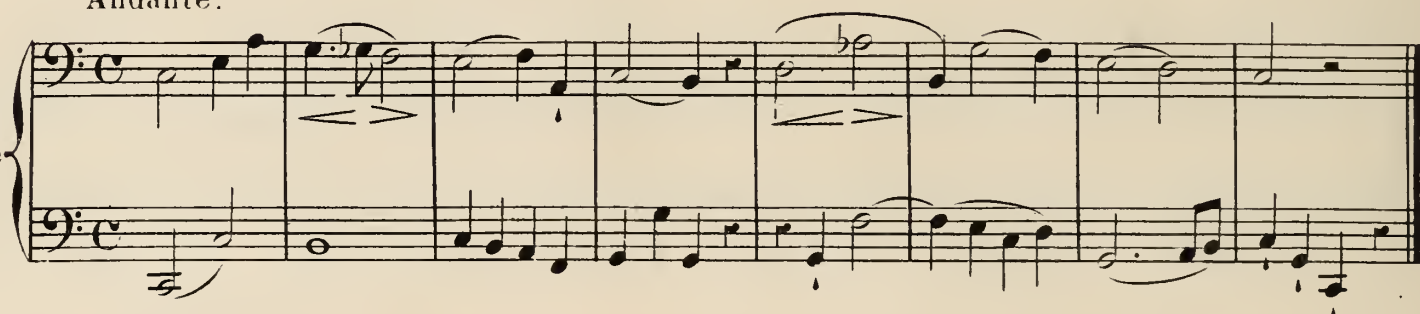
All<sup>o</sup> moderato

1<sup>st</sup> Example.



Andante.

2<sup>nd</sup> Example



The leading notes in a melody should be first accented, as the altered notes, and then heard as loud as possible. For this purpose you must either employ the embouchure or alter the fingering.

Example.



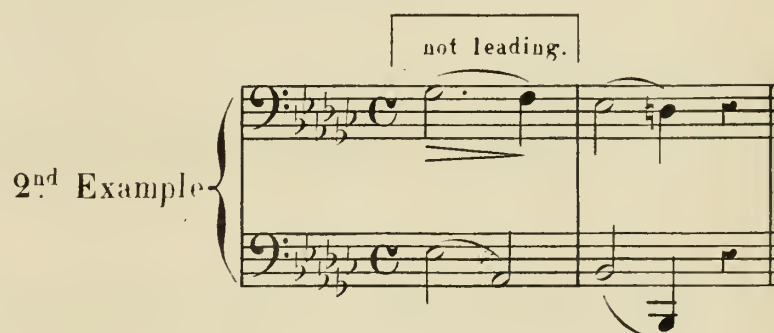
There are enharmonic passages where a flattened note becomes a sharpened and leading note. In this case the accent should be thus < increasing the sound when it becomes a leading note.

Example.





Authors write this sort of modulation generally without altering the note, when it becomes leading the artist has to find out if the flattened note becomes a leading note.



When through enharmonic modulation the leading note becomes flattened you must not accent it as above, because it must be lowered rather than raised.



Observe that some artists bear with force on the notes with >: it is wrong. It is sufficient to accent it a little more than an ordinary one.

*General rule.* Keep a moderate sound on the note preceeding that on which the accent is placed, or else when coming to it, it would require *fortissimo* to obtain a shade, while a simple accent is required.

And<sup>te</sup> mosso.





The detached sounds are notes slurred two by two and separated from the following ones by a rest.

1<sup>st</sup> Example.

*p*

2<sup>nd</sup> Example.

From PACCINI.

lengthened sounds.

In expressive melodies the following example of keeping the notes back may be used with good effect, but should not be abused.

As written.

1<sup>st</sup> Example.

From BELLINI.

As played.

As written.

2<sup>nd</sup> Example.

As played.

Another mode of playing the notes gracefully and with delicacy.

1<sup>st</sup> Example.

As written.

As played.

2<sup>nd</sup> Example.

As written.

As played.

The portamento is another expression. There are two sorts; the first consists of several notes being tied together, the sound of each one being slurred on the following and so on, although distinct and not mixed.

Example.

Lento.

*p*

The second sort is more specially the portamento, although almost impossible on wind instruments.

Example.

As written.

Lento.

As played.

The tongue executing the repeated notes should strike the roof of the mouth without touching the reed.



## 6 GRAND STUDIES

**All.<sup>o</sup> maestoso.** Resuming the preceding lessons with accompaniment.

### 1<sup>st</sup> STUDY:

All<sup>o</sup> maestoso. Resuming the preceding lesson with accompaniment.

1<sup>st</sup> STUDY.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'All<sup>o</sup> maestoso'. The score is divided into two systems, each with a piano (p) and bass (b) staff. The first system includes a '1<sup>st</sup> STUDY' label. The music features various dynamics such as *f* (forte), *fz* (forzando), *p* (piano), and *fi* (forzissimo). There are also performance instructions like 'dolce.' (dolce) and 'a tempo'. The score includes numerous musical notations such as slurs, ties, and articulation marks. The piece concludes with a final flourish marked *fz*.



This page contains eight systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is for a Bassoon tutor, as indicated by the text at the bottom left. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as trills (tr), slurs, accents (>), and dynamic markings (f, p, f<sup>z</sup>). The first system begins with a trill in the treble staff and a forte (f) dynamic. The second system features a forte (f) dynamic and a trill. The third system includes a trill and a piano (p) dynamic. The fourth system has a piano (p) dynamic. The fifth system features a piano (p) dynamic. The sixth system includes a piano (p) dynamic. The seventh system features a forte (f<sup>z</sup>) dynamic and a trill. The eighth system includes a trill and a forte (f<sup>z</sup>) dynamic. The notation is complex, with many slurs and accents, suggesting a technically demanding piece.



Largo

2<sup>nd</sup> STUDY

The musical score is written for a single melodic line on a single staff in bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Largo". The score is divided into six systems, each with a brace on the left. The first system is labeled "2<sup>nd</sup> STUDY". The notation includes various dynamic markings: *f* (forte) and *p* (piano). It features complex rhythmic patterns, including triplets and sixteenth-note runs. The second system includes a triplet of eighth notes marked with a "3". The third system continues the melodic development. The fourth system features a triplet of eighth notes marked with a "3". The fifth system includes a triplet of eighth notes marked with a "3". The sixth system includes a triplet of eighth notes marked with a "3" and a "lagato." marking. The score concludes with a final cadence.

The musical score is written for a Bassoon tutor and consists of five systems, each with two staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (3 and 6). Dynamic markings include *p* (piano), *cres.* (crescendo), and *diminuendo.* (diminuendo). The tempo marking *rallent.* (rallentando) appears in the final system. The score is characterized by intricate fingerings and rhythmic patterns, including triplets and sixteenth notes.



Allegretto.

3<sup>rd</sup> STUDY*slightly.*

The musical score is written for a single instrument, the Bassoon, in 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto.' and the performance instruction is 'slightly.' The score consists of six systems of music. The first system begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music is written on a single staff. The notation includes various note values, rests, and dynamic markings. The piece features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The overall character is light and rhythmic, typical of a study piece for a woodwind instrument.

musical score for Bassoon tutor, page 99. The score consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The music features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *cresc.*, *f*, and *tr*. The piece concludes with a double bar line and the word **FINE.**



The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a minor key, indicated by the key signature (three flats). The music features a variety of note values, including eighth and sixteenth notes, and rests. The first system includes the word "dolce" written above the staff. The notation is complex, with many slurs and ties, suggesting a flowing, melodic line. The final system ends with a double bar line and the marking "D.C." (Da Capo). The page number "100" is visible in the top left corner.

All<sup>o</sup> maestoso.4<sup>th</sup> STUDY.

This musical score is for a Bassoon Tutor, 4th Study, in the tempo of All<sup>o</sup> maestoso. It is written for bassoon in G major (one sharp) and common time. The score consists of eight systems of music, each with a treble and bass staff joined by a brace. The piece features a variety of musical techniques including triplets, trills, and dynamic markings. The first system begins with a forte (f) dynamic and includes a trill in the treble staff. The second system features a crescendo (cres) and a forte (f) dynamic. The third system includes a dolce (sweet) marking and a piano (p) dynamic. The fourth system features a crescendo (cresc.) and a forte (f) dynamic. The fifth system includes a trill (tr) and a forte (f) dynamic. The sixth system includes a crescendo (cresc.) marking. The seventh system includes a crescendo (cresc.) and a dolce (sweet) marking. The eighth system includes a crescendo (cresc.) and a dolce (sweet) marking. The piece concludes with a final measure in the eighth system.

Bassoon tutor.



This page contains seven systems of musical notation, each consisting of two staves. The notation is for a Bassoon tutor, as indicated by the text at the bottom. The systems are as follows:

- System 1:** Features a complex melodic line in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff.
- System 2:** Continues the melodic development in the upper staff, with a *p* (piano) dynamic marking in the lower staff.
- System 3:** Shows a dense texture with rapid sixteenth-note passages in the upper staff and a steady eighth-note accompaniment in the lower staff.
- System 4:** The upper staff contains several triplet markings (indicated by a '3' and a bracket) and a *p* dynamic. The lower staff has a *dolce.* (dolce) marking.
- System 5:** The upper staff features trills (marked 'tr') and a *f* (forte) dynamic. The lower staff continues with a steady accompaniment.
- System 6:** The upper staff has a *p* dynamic and features more trills. The lower staff includes triplet markings.
- System 7:** The upper staff has a *p* dynamic and features trills. The lower staff includes a *f tr* (forte trill) marking.





This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is for a Bassoon tutor, as indicated by the text at the bottom. The systems are arranged vertically. The first system shows a melodic line in the treble clef and a supporting line in the bass clef. The second system includes a triplet in the treble clef and a 'cresc.' marking in the bass clef. The third system features trills ('tr') in the treble clef and a 'rallent.' marking in the bass clef. The fourth system has a 'p' marking in the bass clef. The fifth system includes a trill ('tr') in the treble clef. The sixth system continues the melodic and supporting lines. The notation includes various musical symbols such as notes, rests, beams, and slurs.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Features a complex melodic line in the treble staff with numerous triplets and slurs. The bass staff provides a simple harmonic accompaniment.
- System 2:** Continues the melodic development with trills (tr) and triplets. The bass staff has some rests and simple chords.
- System 3:** The treble staff has a very dense, rapid passage. The bass staff has a few notes and rests. Dynamic markings *p* (piano) are present.
- System 4:** The treble staff features trills and slurs. The bass staff has a few notes and rests. Dynamic markings *p* (piano) are present.
- System 5:** The treble staff has a complex melodic line with slurs. The bass staff has a few notes and rests.
- System 6:** The treble staff has a complex melodic line with trills (tr) and slurs. The bass staff has a few notes and rests. Dynamic markings *f* (forte) are present.



Adagio.

5<sup>th</sup> STUDY.

The musical score for the 5<sup>th</sup> Study, Adagio, is written for piano. It consists of seven systems of music. The first system includes a trill (tr) and a crescendo (cres.). The second system features a triplet (3). The third system is marked *grandioso* and includes trills (tr). The fourth system features a forte (f) dynamic. The fifth system includes piano (p) dynamics. The sixth system includes a *dolce* marking, a crescendo (cresc.), and a forte (f) dynamic. The seventh system includes piano (p) dynamics, a *dol* marking, and sixteenth-note runs (6). The key signature has one sharp (F#) and the time signature is 3/4.



This page of musical notation consists of seven systems of staves, each containing a grand staff (treble and bass clefs). The notation is complex, featuring numerous trills (tr), triplets (3), and dynamic markings such as *p* (piano), *f* (forte), *fz* (forzando), *largo*, *cresc.* (crescendo), and *dolce*. The piece begins with a series of rapid trills and triplets in the right hand, while the left hand provides a steady accompaniment. The tempo and dynamics shift throughout, with a *largo* section appearing in the fourth system. The notation includes many slurs, ties, and articulation marks, indicating a highly technical and expressive work.



All<sup>o</sup> vivace.6<sup>th</sup> STUDY.

The musical score is written for bassoon in G major (one sharp) and 2/4 time. It consists of seven systems of two staves each. The first system includes the tempo marking 'All<sup>o</sup> vivace.' and the instruction 'slightly.' above the first staff, and a dynamic marking 'p' below the first staff. The score features a variety of musical notations including eighth and sixteenth notes, rests, slurs, and ties. The sixth system concludes with a trill marked 'tr' above the first staff. The final system begins with a trill marked 'tr' above the first staff. The piece ends with a double bar line.

This page contains seven systems of musical notation for a bassoon tutor. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). The first system shows a steady eighth-note pattern in the bass staff and a more complex melodic line in the treble staff. The second system introduces a trill in the treble staff. The third system features a series of trills in the treble staff. The fourth system includes a trill in the treble staff and a series of eighth notes in the bass staff. The fifth system features a trill in the treble staff and a series of eighth notes in the bass staff. The sixth system includes a trill in the treble staff and a series of eighth notes in the bass staff. The seventh system features a trill in the treble staff and a series of eighth notes in the bass staff.



## 24 GRAND STUDIES.

No. 1.

Allegretto.

On the slur.

The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of ten staves of music, each containing a single melodic line with various slurs and articulations. The music is a continuous exercise for the bassoon, featuring a variety of intervals and rhythms. The first staff begins with a slur over the first four measures, and subsequent staves continue the exercise with various slurs and articulations. The final staff ends with a double bar line and a repeat sign.







No. 4

Allegro.

Arpeggio.

lengthened.

*fz*

*cres.*

*f*

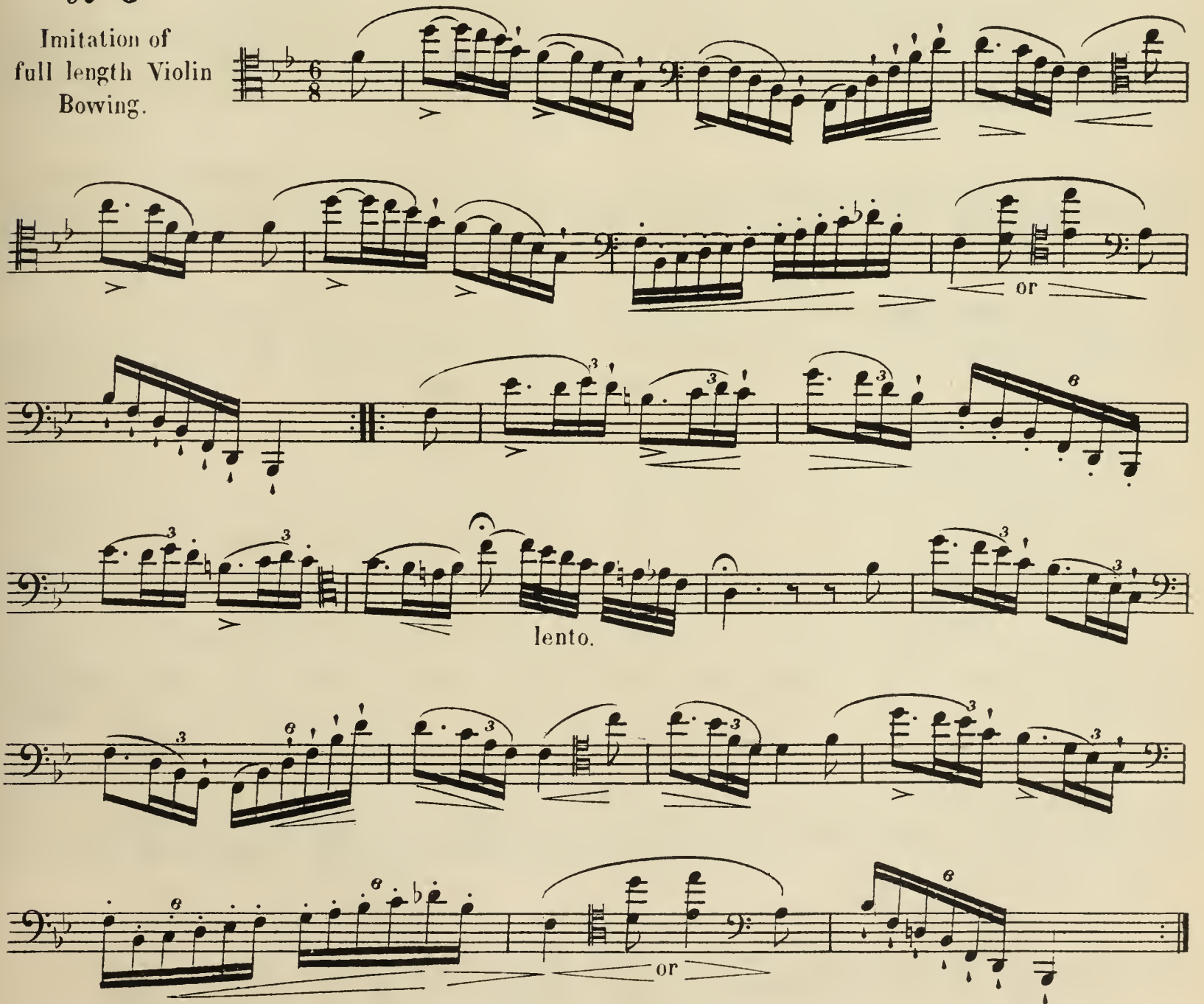
*diminuendo.*

Bassoon tutor.



**5**

Imitation of  
full length Violin  
Bowling.





Allegro.

No. 6.

Articulations.

*f* > > >

*f* *diminuendo.*

*f* *tr*



№ 7

Maestoso.

№ 8



№ 9. 

All<sup>o</sup> assai.

№ 10. 

All<sup>o</sup> moderato.

№ 11. 

★ When the octave notes do not come out freely, make a draught in the instrument by shaking the top C key.

Measures 1-11 of the Bassoon part. The music is characterized by rapid triplet and sixteenth-note runs. Dynamic markings include *f* (forte) at measures 2, 3, and 5. A slur covers measures 1 through 11.

Cantabile.

No. 12.

Measures 12-20 of the Bassoon part. The tempo is marked *Cantabile*. Measure 12 is marked with a 'C' time signature. The music features flowing sixteenth-note passages. Dynamic markings include *f* (forte) at measures 14, 16, and 18. A *tr* (trill) is marked at measure 19. The tempo changes to *piu mosso.* at measure 18.

Tempo 1<sup>o</sup>.

Measures 21-24 of the Bassoon part. The tempo is marked *Tempo 1<sup>o</sup>*. Measure 21 is marked *rall* (rallentando). The music features sixteenth-note passages. A *tr* (trill) is marked at measure 22.



All<sup>o</sup> poco agitato. (♩ = 100)

№ 13.

*f*

*p*

*ritar dan do.*

1<sup>o</sup> Tempo.

Presto.

*ff*

Adagio. (♩ = 76)

№ 14.

*p*

*p*

*rit.*

Bassoon tutor.



1<sup>o</sup> Tempo.

Mod<sup>to</sup> affetuoso (♩ = 92)

№. 15.



## Larghetto (♩ = 72)

♩ 16. *p*

*diminuendo. p pp*

## Moderato (♩ = 112)

♩ 17. *f*

*f*



And<sup>te</sup> (♩ = 80)

№ 18

The musical score consists of 15 staves. The first staff is in bass clef with a key signature of two flats and a 9/4 time signature. It begins with a piano (*p*) dynamic marking. The second staff has a forte (*f*) marking. The third staff has a piano (*p*) marking. The fourth staff has a piano (*p*) marking. The fifth staff has a piano (*p*) marking. The sixth staff has a piano (*p*) marking. The seventh staff has a piano (*p*) marking. The eighth staff has a piano (*p*) marking. The ninth staff has a piano (*p*) marking. The tenth staff has a piano (*p*) marking. The eleventh staff has a piano (*p*) marking. The twelfth staff has a piano (*p*) marking. The thirteenth staff has a piano (*p*) marking. The fourteenth staff has a piano (*p*) marking. The fifteenth staff has a piano (*p*) marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

*p poco più vivace.*

ga Fasse ab lib.

Bassoon tutor



19. *p*

*piu virace.*

*rall*

*p a tempo.*

*risoluto.*



*piu lento.*

*risoluto.*

*Rall.*

*Tempo.*

*Lento.*

*p* *dim.* *smorz.*

All<sup>o</sup> maestoso (♩ = 104)

20. *p* *f*

*p*

*3* *3* *3* *3*

*3* *3*

*3*

*ff*



## Adagio sostenuto (♩ = 46)

№. 21. *p*

*tr marcato. sf sf*

*rit. p Tempo.*

## №. 22. Moderato (♩ = 100)

Upon the staccato.



This page contains ten staves of musical notation for a Bassoon tutor. The music is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, slurs, and triplets. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves alternate between treble and bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs indicating phrasing. Triplets are marked with a '3' above the notes. The notation is clear and legible, with a focus on technical exercises for the bassoon.



Moderato (♩ 92)

Upon the shake.

The musical score is written for Bassoon, tutor, and consists of two main sections: Moderato and Piu lento. The Moderato section begins with a tempo marking of 92 beats per minute and a 3/4 time signature. It features a series of trills (tr) and triplets (3) across several staves. The music is characterized by a steady, rhythmic pattern with frequent trills. The Piu lento section follows, marked with a slower tempo. It also includes trills and triplets, but with a more spacious feel. A 'short.' ending is indicated at the end of the Piu lento section. The score is written in bass clef and includes various musical notations such as trills, triplets, and dynamic markings like 'f' (forte).







# ALLEGRETTO FROM BEETHOVEN'S SYMPHONY IN A.

Nº 24.

**BASSOON.**

**PIANO.**

*f* *p*

*f* *p*

*una corda.*

*pp*

*p*

*p*

*pp*

*pp*

*creş. - - poco - - a - - poco*



*f* *piu f*

*ff* *8a*

*8a*

*dim.* *sempre dim.* *sempre dim.* *p*



pp

cres - - - - - dim p

cres - - - - - dim p

This musical score is for a Bassoon and Piano. The Bassoon part is written on a single staff at the top, and the Piano accompaniment is written on a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into five systems. The first system begins with a piano (*pp*) dynamic marking. The Piano part features a complex texture with many triplets and sixteenth-note patterns. The Bassoon part consists of a melodic line with some grace notes and slurs. The second and third systems continue the melodic and harmonic development. The fourth system includes dynamic markings for the Piano: *cres* (crescendo), *dim* (diminuendo), and *p* (piano). The fifth system also includes *cres*, *dim*, and *p* markings. The score concludes with a final cadence in the Piano part.

First system of musical notation. The top staff (treble clef) contains a melodic line with triplets and a crescendo marking. The bottom staff (bass clef) contains a rhythmic accompaniment with triplets. A piano (*p*) dynamic marking is present in the middle of the system.

Second system of musical notation. The top staff continues the melodic line with triplets and a crescendo marking. The bottom staff continues the rhythmic accompaniment with triplets. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

Third system of musical notation. The top staff features a melodic line with triplets and fortissimo (*ff*) dynamics, followed by a *dolce* (softly) marking. The bottom staff continues the rhythmic accompaniment with triplets and includes a *Ped ff* (pedal fortissimo) marking.

Fourth system of musical notation. The top staff features a melodic line with triplets. The bottom staff continues the rhythmic accompaniment with triplets and sustained chords. A piano (*p*) dynamic marking is present.



The musical score is arranged in six systems. Each system contains three staves: a single staff at the top for the Bassoon and a grand staff (treble and bass clef) at the bottom for the Piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Dynamic markings include *p* (piano) in the second system, *cresc.* (crescendo) in the fifth system, and *dim.* (diminuendo) in the fifth and sixth systems. The sixth system also includes the marking *staccato.* (staccato) and *ten.* (tension or tenuto).



ten.  
*p*

*sempre pp*

*cres.*

*ff*



This musical score is for a Bassoon and Piano. The Bassoon part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into five systems. The first system shows the Bassoon starting with a *p* dynamic, followed by a *dolce.* section. The Piano part begins with a *p* dynamic and features many triplets. The second system continues the *dolce.* section for the Bassoon. The third system shows the Bassoon with a long, sustained note. The fourth system continues the sustained note in the Bassoon. The fifth system shows the Bassoon with a *dim.* dynamic, followed by a *ten.* (tension) section, and then a *ff* (fortissimo) section. The Piano part also has a *dim.* dynamic, followed by a *ten.* section, and then a *ff* section. The score ends with a *ff* dynamic and a *Ped.* (pedal) instruction.

*p* *dolce.*

*p* *pp*

*dim.* *ten.* *pp* *ff*

*dim.* *ten.* *pp* *ff* *Ped.*

First system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *ff* and *pp*. The bottom staff (bass clef) contains a harmonic accompaniment with dynamics *p ten*, *ff Ped.*, and *pp*. A fermata is present over a note in the bass staff.

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment with various chords and intervals.

Third system of musical notation. The top staff features a melodic line with an octave marking *8<sup>a</sup>* indicated by a dashed line. The bottom staff continues the harmonic accompaniment.

Fourth system of musical notation. The top staff includes a crescendo marking *cresc* and a dynamic *f*. The bottom staff includes markings *ten.*, *cresc.*, and *f Ped.*, ending with a fermata.



### HOW TO PRESERVE YOUR INSTRUMENT.

The damp and dust which accumulate in it impair to a great extent the quality of the tone. When such coat of dirt lies inside the instrument, it flattens it, rendering some of the notes false and difficult to be produced.

To avoid all this, take apart each joint after having played upon the instrument to let the air penetrate it in each part; wipe each joint carefully to prevent the swelling of the wood, or it would soon rot; after playing turn the bottom joint upside down to let the water run out, and pass a worsted cleaner inside every joint.

The above carefully repeated every day will certainly keep the instrument in pretty good order, but still not sufficiently to preserve the quality of it.

It must be cleaned four times a year throughout and the crook six times.

Introduce a piece of linen in each joint so that it touches the inside all round: this will take off the thickest coat of dirt; then introduce a pen dipped in good salad oil; leave the oil inside 24 hours, until it moistens the remaining dirt and with another piece of dry cloth wipe throughout until the linen rag comes out perfectly clean from each joint.

Take care to take the keys off before oiling, or you will spoil the pads.

Before putting oil in the bottom joint, take the cork out with a stick protected with a piece of cloth.

The crook can be cleaned with a long quile which is passed in both ends but not oiled, then blow some water through the large end; it will wash all the dirt off.

It is always better to clean the instrument after you have been playing on it sometime

### HOW TO MAKE THE REEDS.

The cane suitable for reeds grows in the south of French, but that from southern Italy is preferable, because it is riper and not so spongy.

To make a reed, take a joint of cane; cut out of it a piece nearly 5 inches long, split it in blades of a little above  $\frac{5}{8}$  of an in. wide, each piece makes one reed; hollow it out with a gouge proportioned upon a piece of wood hollowed in the shape of the cane which we shall call a mould. This mould must be of the same length and width as the cut cane, the depth about  $\frac{1}{8}$  of an in. It is groved or gouged in a piece of wood of about 9 in. long, 2 in. wide and 1 in. thick. The gouge will reduce the cane to  $\frac{1}{16}$  of an in. To reduce it to the thinness required, a round edged scraper will be employed; this scraper is used to weaken the centre of the cane where it is to be folded; the extreme ends of the cane should be left stouter to support the thread and wire, the Dutch rush (kind of dark straw) slightly dampened will finish the cane. After this cut a sharp grove in the bark of the cane and wet it to make it pliable; the grove must be cut perfectly in the centre and straight across, so that both ends meet to a shade when folded. Having cut the cane at each edge to give it the shape of the reed, pass two wire rings over the united cane, the first ring about in the centre. To bring it as far as that use the back of a knife to push it up all round. The second ring not quite so large is placed at a distance of  $\frac{3}{8}$  of an in. below the other. These rings should be made first on an iron form of oval shape to allow the end to pass through. It is necessary to cut some narrow longitudinal groves and split this end in five or six places to take the round shape at the end where it is fixed at the crook.

The rings being fixed, insert the reed on an iron branch of the same size and shape as the small end of the crook; then put on the ligature which is composed of very strong stout thread (waxed) begin it below the second ring tightening it with care that the branch on which it is inserted may support the pressure. Stop the thread with flat knots. Use a small wooden hammer to take the reed off the branch by beating tightly round the ligature; this will also unite the threading together. Hold the reed up side down as if you were cutting a pencil; take a penknife and begin cutting the bark about  $\frac{1}{4}$  in. from the first ring, cutting more and more down to the broad part of the ring, so as to clear the blade of the reed from the bark. After this take a strong pair of scissors and cut sharply the top end which ties the two blades together by the folding.

Before trying the reed, scrape it gently with a sharp knife, finish it with sharp piece of glass and then with wetted Dutch rush. If the blades of the reeds are too close squeeze with a pleyer the two sides where the first ring is; if too open the other ring is to be squeezed.

When entirely finished; varnish the ligature over with the following composition.

2 oz. shell lac  $\frac{1}{2}$  oz. vermilion, about 1 wine glass full of alcohol: put the whole in a small bottle until well melted together, shake the bottle to assist the melting, before using it and take care to cork carefully. If too thick put more alcohol. If the quantity is too much, it can be kept for further use.

# MUSICAL TERMS

(ITALIAN.)

The following are very important to learn by heart.

TERM.	SIGNIFICATION.	ABBREVIATION.
Accelerando.....	With gradually increasing velocity of movement.....	Accel.
Adagio.....	A very slow movement.....	Ad <sup>o</sup>
Ad libitum.....	At will, or discretion.....	Ad lib
Allegretto.....	Not so quick as Allegro.....	All <sup>to</sup>
Allegro.....	Quick.....	All <sup>o</sup>
Andante.....	A slow movement.....	And <sup>te</sup>
Andantino.....	Slower than Andante.....	And <sup>no</sup>
Animato.....	Animated, life.	
A poco à poco.....	By little and little.	
Assai.....	Very.	
A tempo.....	Original time.....	A tem.
Ben.....	Well.	
Bis.....	Over again	
Brio.....	Brilliant.	
Cantabile.....	Graceful.	
Capo.....	Head or beginning.....	C.
Coda.....	Termination.	
Con.....	With.	
Crescendo.....	To increase.....	Cres
Da.....	By, for, from.....	D.
Da Capo.....	From the beginning.....	D.C.
Di.....	Of.	
Diminuendo.....	To decrease.....	Dim.
Dolce.....	Sweet, delicate.....	Dol.
Energico.....	Energy	
Espressivo.....	Expression.....	Express.
Finale.....	End of movement etc.....	Fine.
Forte.....	Loud.....	<i>f</i>
Fortissimo.....	Very loud.....	<i>ff</i>
Fuoco.....	Fire, animation.	
Grandioso.....	Grand style.....	Grand <sup>o</sup>
Grave.....	Very slow, solemn.	
Guisto.....	Strict time.	
Gusto.....	Elegantly	
Impetuoso.....	Impetuously.	
Irresoluto.....	Irresolutely.	
Larghetto.....	Slow mesured mouvement.	
Largo.....	Large.	
Legato.....	Smooth connected.	
Lento.....	Slow.	
Ma.....	But.	
Maestoso.....	Majestic.....	Maest <sup>o</sup>
Marziale.....	Martial.....	Marz <sup>le</sup>
Meno.....	Less.....	Men.
Moderato.....	Moderate.....	Mod <sup>to</sup>
Molto.....	Much.	
Morendo.....	Gradually dying away.	
Mosso.....	More, much.	
Moto.....	Agitation.	

Non .....	Not.	
Obligato.....	Indispensable.	
Piacere.....	Will, pleasure.	
Piano.....	Soft.....	<i>p</i>
Pianissimo....	Very soft.....	<i>pp</i>
Piu.....	More.	
Poco.....	Little.	
Presto.....	Very quick	
Prestissimo....	The quickest degree of movement.	Prest <sup>mo</sup>
Quasi.....	In the style of.	
Rallentando..	Less speed of movement .....	Rall.
Ritard.....	Retardation.....	Rit.
Signo .....	Sign(dal signo) repeat from sign	$\text{\$}$
Sempre.....	Always	
Spirito.....	Spirit, lively	
Sostenuto.....	Sustained	Sost <sup>o</sup>
Staccato.....	Short distinct.	
Stringendo....	Accelerating the degree of movement.	
Subito.....	Quickly.	
Tacet.....	Silent.	
Tempo .....	Time.	
Troppo.....	Too much.	
Tutti .....	To play, to join.	
Vivace.....	Quick	
Vivo.....	Lively..	
Volti subito..	Turn quickly	

## TERMS WITH THE ADDITION OF OTHER WORDS.

Andante ma non troppo.....	Slow, but not too slow.
..... cantabile.....	Slow, but in a singing style.
..... con molto.....	Slow, but with emotion.
..... grazioso.....	Slow, but gracefully.
..... maestoso.....	Slow, majestic.
..... grave.....	Slow, solemn.
Andantino sostenuto.....	Slow, and sustained.
Allegro agitato.....	Quick with agitation..
..... assai.....	Very quick.
..... con brio.....	Quick with brilliancy.
..... con fuoco.....	Quick with fire.
..... con moto.....	Quick with agitation.
..... con spirito.....	Quick with spirit.
..... moderato.....	Moderately quick.
..... piu mosso.....	Rather quickly.
..... vivace.....	Very quick.
Ben marcato.....	Well marked.
Con forza.....	With force.
Con brio ed animato.....	With animation & brilliancy.
Con espressivo.....	With expression.
Dolce con gusto.....	Sweetly with elegance.
L'istesso tempo.....	The same time.
Meno mosso.....	Less quick.
Meno vivo.....	Less spirit.
Piu lento.....	Rather slow.
Piu presto.....	Rather accelerated.















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